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ABSTRACT

Focusing on media literacy, this yearbook compiles information on recent and current trends in media effects, including research on children and media, declarations related to the area, and a selection of relevant organizations and Web sites. The report first delineates children's rights as stipulated in the U.N. Convention on the Rights of the Child and presents information on the distribution of children and adolescents worldwide. Current research information is then presented on the following topics: (1) the changing media environment; (2) recent trends in children's television programming by region; (3) violence in electronic games; (4) the impact of advertising in audio-visual and digital children's media; (5) children's access to media by region; (6) children's media use and media use styles; (7) children's media content preferences; (8) the presentation of children in the media; and (9) the impact of media on children. The report next discusses the increasing debate about what international means might support media that guarantee freedom of expression for adults and children while protecting children from harmful influences. The report next presents examples of international meetings on children and the media since 1990. Organizations and networks providing opportunities for children to develop media literacy and to participate in creating media are described. Finally,

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the report discusses the influences of media violence and the regulation and self-regulation of media. Also included are international and regional declarations and resolutions on children and media. A table is appended delineating media information by nation worldwide, with information on income classification of countries. (Contains 160 references.) (KB)

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Outlooks on Children and Media

Child Rights
Media Trends
Media Research
Media Literacy
Child Participation
Declarations

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The UNESCO
International Clearinghouse
on Children and Violence
on the Screen
at Nordicom

Children and Media Violence • Yearbook 2001

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The Clearinghouse is located at Nordicom

Nordicom is an organ of co-operation between the Nordic countries – Denmark, Finland, Iceland, Norway and Sweden. The overriding goal and purpose is to make the media and communication efforts undertaken in the Nordic countries known, both throughout and far beyond our part of the world.

Nordicom is funded by the Nordic Council of Ministers.

Nordicom uses a variety of channels – newsletters, journals, books, databases – to reach researchers, students, decision-makers, media practitioners, journalists, teachers and interested members of the general public.

Nordicom works to establish and strengthen links between the Nordic research community and colleagues in all parts of the world, both by means of unilateral flows and by linking individual researchers, research groups and institutions.

Nordicom also documents media trends in the Nordic countries. The joint Nordic information addresses users in Europe and further afield. The production of comparative media statistics forms the core of this service.

The UNESCO International Clearinghouse on Children and Violence on the Screen

In 1997, the Nordic Information Centre for Media and Communication Research (Nordicom), Göteborg University, Sweden, began establishment of The UNESCO International Clearinghouse on Children and Violence on the Screen, financed by the Swedish government and UNESCO. The overall point of departure for the Clearinghouse's efforts with respect to children and media violence is the UN Convention on the Rights of the Child.

The aim of the Clearinghouse is to increase awareness and knowledge about children and media violence, not least in view of the newer channels of communication such as satellite television and Internet, thereby providing a basis for relevant policy-making and contributing to a constructive public debate. Another goal is to point out initiatives aiming to enhance children's competence as users of the media. Moreover, it is hoped that the Clearinghouse's work will stimulate further research on children and the media.

The International Clearinghouse on Children and Violence on the Screen informs various groups of users – researchers, policy-makers, media professionals, teachers, voluntary organisations and interested individuals – about

- research on children, young people and media violence,
- children's access to mass media and their media use,
- media literacy and children's participation in the media, and
- regulatory and voluntary measures and activities in the area.

Fundamental to the work of the Clearinghouse is the creation of a global *network*. The Clearinghouse publishes a *yearbook* and a *newsletter*. Several *bibliographies* and a world-wide *register of organisations* concerned with children and media have been compiled. This and other information is available on the Clearinghouse's *web site*: www.nordicom.gu.se/unesco.html

Outlooks on Children and Media

Child Rights • Media Trends • Media Research • Media Literacy • Child Participation • Declarations

Outlooks on Children and Media

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Declarations

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and written by
Cecilia von Feilitzen
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The UNESCO
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Contents

Preface	5
Children's Rights	7
Children in the World	9
The Changing Media Environment	11
Recent Trends in Children's Programming	15
Electronic Games	20
Advertising	23
Hopes and Fears	27
Children's Access to Media	29
How Much Do Children Use the Media?	32
Increasing Differences in Media Use	36
What Media Contents Do Children Prefer?	39
The Image of the Child	43
Reception and Influences of the Media	47
A Growing Global Awareness	53
Examples of International Meetings on Children and Media since 1990	55
Media Education, Literacy, Communication	69
Children, School and Work	72
Children's Participation and Democracy	73
Examples of Organisations and Networks – Media Literacy and Children's Participation	91
Influences of Media Violence	107
Regulation and Self-regulation	123
International and Regional Declarations and Resolutions on Children and Media	126
Appendix	
Regional Summaries Country List	160
Media in the World	161
Income Classification of Countries	166
References	167
Register of Contents	173

Preface

The UNESCO International Clearinghouse on Children and Violence on the Screen is now publishing its fourth yearbook, *Outlooks on Children and Media*. The first yearbook, *Children and Media Violence*, appeared in 1998. For natural reasons, the focus that year was on research on the influences of depictions of violence in the media on children. Those of us working with the Clearinghouse have felt it is important that subsequent yearbooks serve to broaden and contextualise knowledge in this area. It is for this reason that the Clearinghouse has devoted its yearbooks to the topics *Media Education* (1999) and *Children in the New Media Landscape* (2000). We continue in this spirit in this year's booklet, the final design of which is different from that of previous years.

The impetus behind Yearbook 2001 was the worthy commission given to the Clearinghouse last year by the European Children's Television Centre (ECTC) and the Hellenic Audiovisual Institute (IOM). The commission was to develop an index of children and media, with point of departure in media literacy, for *the 3rd World Summit on Media for Children*, which was organised in Thessaloniki, Greece, in March 2001. The publication resulting from this commission was presented at the 3rd World Summit, where it received a great deal of attention. It was even in great demand following the Summit. Against this background, we at the Clearinghouse decided to further develop and update the contents of the first 'Outlooks', and it seemed natural to make this publication our Yearbook 2001. Given the great interest in this type of publication, the Clearinghouse intends to publish – every three or four years – a new *Outlooks on Children and Media*. The other yearbooks would follow our previous model, thus containing articles related to one relevant topic and reports on factual information concerning children and media. We hope, in this way, to better meet the needs of different user groups. The topic of next year's book will be *Children, Media and Globalisation*.

The aim of Yearbook 2001, *Outlooks on Children and Media*, is to give a broad outline of children and media in the world, focusing on media literacy in the manifold sense of the word. The concept of 'media literacy' has been given a great many definitions worldwide, something that is touched upon in the booklet. What we have in view here is knowledge of children and media, and efforts made to realise children's rights in this respect, not least their right to influence and participate in the media. The yearbook contains a review of recent and current international trends in media literacy including research on children and media – that is, summarising examples of/references to research and practices, important conferences and declarations related to the area, and a selection of relevant organisations and web sites.

Parts of *Outlooks on Children and Media* are new, written specifically for this publication, whereas parts are chosen, compiled and revised from the Clearinghouse's latest publications. We would like to express our warm thanks to all contributors to the Clearinghouse's work from all over the world, without whom this booklet could not have been realised.

It is our hope that Yearbook 2001, *Outlooks on Children and Media*, will contribute to increased awareness and knowledge concerning children and media, stimulate further research, and inspire future initiatives to enhance children's competence as media users.

Göteborg in October 2001

Ulla Carlsson
Director

8

Children's Rights

The Media and the Convention on the Rights of the Child

"The United Nations Convention on the Rights of the Child from 1989, valid for children below the age of eighteen, is formally endorsed by all countries but two.[1] It contains four basic principles to guide political decision-making affecting the child.

First, it stipulates that such decisions should be taken *with the best interests of the child* as a primary consideration.[2] The *opinions of children themselves* should be heard.[3] Not only their survival but also *their development* should be ensured.[4] Finally, there should be *no discrimination* between children; each child should be able to enjoy his/her rights.[5]

These principles, with their crucial dimensions of both participation and protection, are reflected in the substantive articles of the Convention. Of these, one in particular – article 17 – deals with the child and the media. Many other articles are also highly relevant for the media, for example article 13." (Hammarberg 1997, p. 5)

Article 13

1. The child shall have the right to freedom of expression; this right shall include freedom to seek, receive and impart information and ideas of all kinds, regardless of frontiers, either orally, in writing or in print, in the form of art, or through any other media of the child's choice.
2. The exercise of this right may be subject to certain restrictions, but these shall only be such as are provided by law and are necessary:
   (a) For respect of the rights or reputations of others; or
   (b) For the protection of national security or of public order (*ordre public*), or of public health or morals.

Article 17

States Parties recognize the important function performed by the mass media and shall ensure that the child has access to information and material from a diversity of national and international sources, especially those aimed at the promotion of his or her social, spiritual and moral well-being and physical and mental health. To this end, States Parties shall:

(a) Encourage the mass media to disseminate information and material of social and cultural benefit to the child and in accordance with the spirit of article 29;

(b) Encourage international co-operation in the production, exchange and dissemination of such information and material from a diversity of cultural, national and international sources;

(c) Encourage the production and dissemination of children's books;

(d) Encourage the mass media to have particular regard to the linguistic needs of the child who belongs to a minority group or who is indigenous;

(e) Encourage the development of appropriate guidelines for the protection of the child from information and material injurious to his or her well-being, bearing in mind the provisions of articles 13 and 18.

Child Rights Organisations

Besides the UN Committee on the Rights of the Child, there is a whole range of UN agencies, non-governmental organisations (NGOs), academic institutions and individuals around the world who work actively in children's rights through programming, research, advocacy or campaigning and who are committed to implementation of the UN Convention on the Rights of the Child. In this publication we only mention a few examples of such organisations and networks – focusing on children and the media. For a more comprehensive index of child rights organisations, see the web site of the Child Rights Information Network (CRIN): http://www.crin.org

Notes

1. Somalia and the USA (1998–). In 1997, three countries had not ratified the Convention.
2. Article 3
3. Article 13
4. Article 6
5. Article 2

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Postponed

United Nations Special Session on Children

The UN General Assembly decided to convene a Special Session on Children in September 19-21, 2001, at the United Nations in New York City. Due to the situation in New York and in the world, the Session is now postponed, but will hopefully be realised in 2002. It will bring together government leaders and Heads of State, NGOs, children's advocates and young people themselves to review achievements of the World Declaration and Plan of Action of the 1990 World Summit, and to renew commitments and consider future action for children. The Special Session is expected to produce a global agenda with a set of goals and a plan of action devoted to ensuring three essential outcomes:

- The best possible start in life for all children.
- A good-quality basic education for all children.
- The opportunities for all children, especially adolescents, for meaningful participation in their communities.

For further information on the UN Special Session on Children, see http://www.unicef.org/specialsession
Also visit the web site of CRIN (see the preceding section) for more information on NGO activities and issues in connection with the Special Session.

The Global Movement for Children – Say Yes for Children

After the UN Special Session on Children (see above), The Global Movement for Children will take the message of the Special Session to the world, and hold leaders accountable for the agreements they have made. The Global Movement – a broad-based coalition of UNICEF, other organisations and individuals dedicated to children's rights and well-being – is striving to provide a united voice for all those throughout the world working to improve the lives of children.

Starting on April 26, 2001, the Movement launched the global campaign "Say Yes for Children", headed by an array of international personalities including, e.g., Nelson Mandela, Graça Machel, Kofi Annan and Bill Gates. The campaign is rallying people behind ten overarching principles, developed by the Movement and building on the UN Convention on the Rights of the Child: • Leave No Child Out • Put Children First • Care for Every Child • Fight HIV/AIDS • Stop Harming and Exploiting Children. • Listen to Children • Educate Every Child • Protect Children from War • Protect the Earth for Children • Fight Poverty – Invest in Children.

The first major initiative of the Movement, "Say Yes", means, thus, tallying pledges in order to present the results to heads of state and governments at the UN Special Session on Children. The ten principles are part of the Special Session's draft outcome document – a critical plan of action for children over the next decade.

Further information on The Global Movement for Children and the "Say Yes" form – that gives everyone the opportunity to support the principles and send this message to the world's leaders – are found at: http://www.gmfc.org and http://www.uniçef.org/say_yes

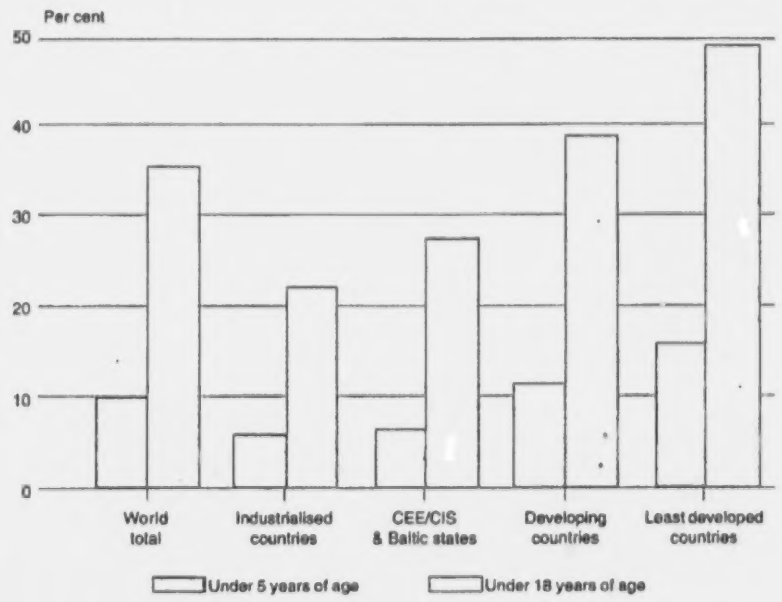
Children in the World

Children are not a small minority group "on the side". If we – in keeping with the UN Convention on the Rights of the Child – by children mean all persons under the age of 18, they constitute approximately 36 per cent (2.1 billion) of the total world population (about 6 billion).

Children are unevenly distributed across the various countries. UNICEF estimates indicate that, on average, children under 18 in the so-called industrialised countries make up less than a quarter (22%) of the population. In the least developed countries about half (49%) of the population are children (Figure 1).

The uneven distribution of children in the world becomes clearer, if we leave adults out of the picture: Of the more than two billion children on the globe, ca. 13 per cent live in the richer countries and ca. 87 per cent in the so-called developing countries.

Figure 1. Children in the world, 1999 (per cent of the total population)



For a regional summaries country list, see Appendix.

Source: The State of the World's Children 2001, http://www.unicef.org (October 2001)

The Changing Media Environment

A New Media Landscape

"A new media landscape and a new media order are emerging. Media cultures are changing, in both the public and the private sphere. Information flows ever more freely, and with ever looser ties to time and place. The volume of information conveyed via new media technologies continues to expand, while the distinctions between computers, television, radio, the press, books and telephony gradually dissolve. We speak of fragmentation and individualization. Media culture today is intensive and all-pervasive.

We also witness a comprehensive restructuring of media markets around the world. National markets, once distinct, are becoming integrated into a global power structure. National frontiers are, for that matter, fading away in other respects, as well. The new order allows people all over the globe to hear sounds and see images from many different places, near and distant. At the same time, we note that a very few global media corporations, principally headquartered in the USA, Europe and Japan, deliver products of mass culture to larger, broader and more far-flung audiences than ever before." (Carlsson 2000, p. 9)

The Largest Media Entertainment Companies

The seven leading companies of the world's entertainment media industry are AOL-Time Warner, Disney, Viacom, Vivendi-Universal, Bertelsmann, News Corp. and Sony (Table 1).

Table 1. The largest entertainment companies world-wide, by revenue 2000-2001 (in billions of US$)

Media company*	Domicile	Revenue 2000-2001
AOL-Time Warner	USA	36.2
Walt Disney	USA	25.4
Viacom	USA	23.4
Vivendi-Universal	France/USA	22.1
Bertelsmann	Germany	19.1
News Corp.	USA	13.8
Sony (music, film, TV div. of Sony Corp.)	Japan/USA	9.3

*Publishing companies without major holdings in film, TV or music do not qualify for *Variety's* Global 50. In the case of conglomerates that derive significant revenue from non-entertainment sources, *Variety* has broken out combined entertainment and/or media assets, such as Sony Corp.'s music, film and TV divisions. Figures are rounded.

Source: *Variety*, August 27-September 2, 2001

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Television, Electronic Games, Computers and the Internet

The 1990s can be summarised as a decade when ever larger parts of the world were flooded by TV sets and satellite channels, and also when electronic games and computers with CD-ROM and Internet connection were spread among well-to-do households.

Television

In 1996, 7 out of 10 households in the world were estimated to own a TV set – far more than had a telephone. This was a 100 per cent increase of channel expansion, hours of television watched and television sets possessed by households since the end of the 1980s. With that, television reinforced its position as the most important mass medium besides radio, which is still more essential in large rural areas in Africa, Asia and Latin America. Satellite TV channels reached every country where there was television, while transnational satellite channels with miscellaneous contents multiplied, and an abundance of niche channels were launched with contents focused for special target groups, not least children and young people (Lamb 1997).

Electronic Games

The video and computer game industry has become the fastest growing and most profitable children's entertainment business, in 1998 earning an estimated US$18 billion world-wide for the corporations that manufacture, design and sell console game systems, domestic computers, Internet play sites, and gaming arcades. In the U.S., digital entertainment won shares of the toy market in 1998 larger than the Hollywood box-office gross and ten times the amount spent on the production of children's television (Kline 2000). However, Japan is leading the world in the video game industry. In 1999, this Japanese industry sold over ten million machines and about one hundred million copies of software only on the domestic market. The total market sizes were about two hundred billion yen (US$ two billion) for machines and over five hundred billion yen (US$ five billion) for software (Sakamoto 2000).

Computers and the Internet

The Internet is an even younger medium. It is true that the Internet has been available since the early 60s, when it was developed and established to protect military communication from external interference. However, it was when a new generation of software – the World Wide Web (WWW) browsers – was presented in the beginning of the 1990s, that the Internet became widespread (Evjen & Bjørnebekk 2000). There are no safe and up-to-date figures on access to computers in the whole world (see Table 2 under the next heading) but there are estimates of Internet use. The spread is now explosive. In August 2001, the number of Internet users in the world was estimated to 8.5 per cent (doubled compared to only two and a half years before). The figure represents both adults and children who had accessed the Internet at least once during the three months prior to the survey (Figure 2 and Table 3).

Media in the World – Huge Divides

In spite of "globalisation", there are huge gaps as regards the spread of media in the world. In the Appendix the table "Media in the World" presents the number of telephone lines, cell phones, newspapers, radio, television, computers, Internet users, as well as consumption of electricity in the world's different countries.

Table 2 below is a summary for fewer media according to the country's income level.

Table 2. Television, computers, telephone lines, cell phones and Internet hosts, world total and by income classification of countries, 1999-2000

	Television sets per 1000 inh.*	Personal computers per 1000 inh.*	Main telephone lines per 1000 inh.	Cellular mobile subscribers per 1000 inh.	Internet hosts per 1000 inh.	Population 1999 per cent
World total	253	–	158	85	15.1	100
Of which:						
High income countries	674	315	591	373	95.2	15
Medium income countries	258	–	122	55	2.1	45
Low income countries	145	–	27	3	0.1	40

* Data from 1996-98

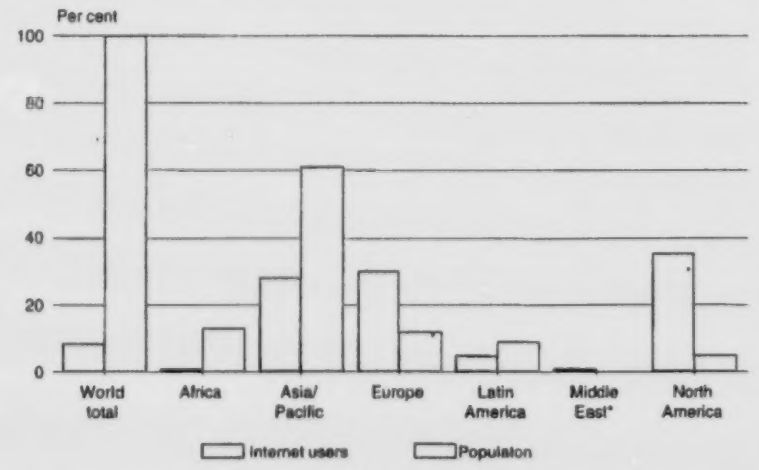
– Data not available

For classification of countries by income, see Appendix.

Source: Human Development Report 2000 and 2001, http://www.undp.org (August 2001)

Figure 2 and 3, as well as Table 3, show Internet users and population in the world, by continents. For example, still (in August 2001) 65 per cent of Internet users are estimated to live in North America and Europe, areas inhabited by only 17 per cent of the world population.

Figure 2. Internet users and population, world total and by continents, 2000-2001



* The Middle East is included in Asia in the UN population statistics; NUA has chosen to present Internet statistics separately for the Middle East.

The statistics on Internet users as of August 2001 are estimates; the UN population statistics are prognoses..

Sources: NUA Internet Surveys, www.nua.ie (August 2001); United Nations Population Division, http://www.undp.org (July 2000)

Table 3. Internet users and population, world total and by continents, 2000-2001

	Internet users		Population	
	millions	per cent	millions	per cent
World total	513.41	8.5	6,055	100
Of which:				
Africa	4.15	0.8	784	13
Asia/Pacific	143.99	28.1	3,712	61
Europe	154.63	30.1	729	12
Latin America	25.33	4.9	519	9
Middle East	4.65	0.9	*	*
North America	180.68	35.2	310	5

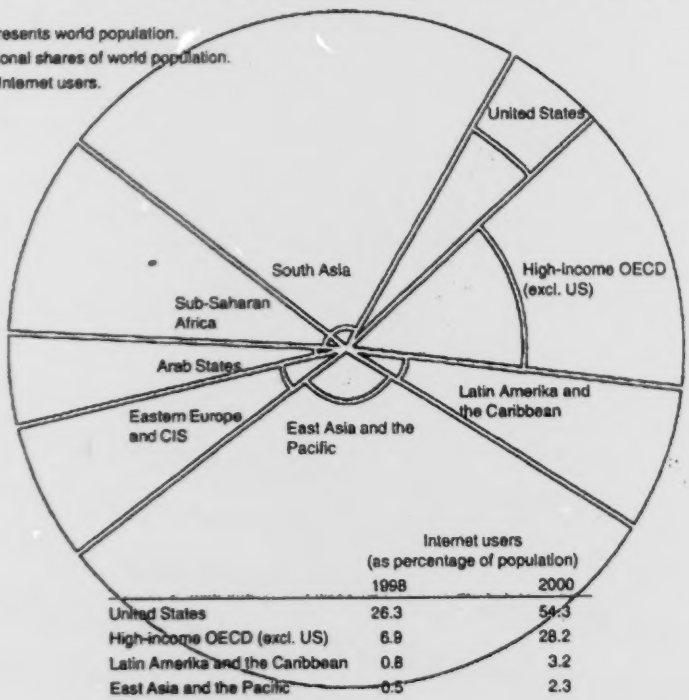
*The Middle East is included in Asia in the UN population statistics; NUA has chosen to present Internet statistics separately for the Middle East.

The statistics on Internet users as of August 2001 are estimates; the UN population statistics are prognoses..

Sources: NUA Internet Surveys, www.nua.ie (August 2001); United Nations Population Division, http://www.undp.org (July 2000)

Figure 3. Uneven diffusion of technology – old and new. Internet users still a global enclave

The large circle represents world population.
Pie slices show regional shares of world population.
Dark wedges show Internet users.



	Internet users (as percentage of population)	
	1998	2000
United States	26.3	54.3
High-income OECD (excl. US)	6.9	28.2
Latin America and the Caribbean	0.8	3.2
East Asia and the Pacific	0.5	2.3
Eastern Europe and CIS	0.8	3.9
Arab States	0.2	0.6
Sub-Saharan Africa	0.1	0.4
South Asia	0.04	0.4
World	2.4	6.7

Source: Human Development Report 2001, http://www.undp.org (September 2001).

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Recent Trends in Children's Programming

With the increasing television output in the world, what are the state and characteristics of children's programming? Let us take a non-comprehensive glance at the world map and refer to a few articles and research reports.

Africa

- In many African countries, most children do not have access to television, and broadcasting is often restricted to a few of the country's languages. The African delegates at the Second World Summit on Television for Children in London, 1998, stressed the importance of radio, local and educational programming, programmes in the child's own language, better financing, and co-operation between countries in the same region (von Feilitzen 1998).
- In the Maghreban[1] part of the world, more than 50 per cent of the inhabitants are less than 30 years old. However, television produced for or by them is still lacking. "For the young Maghrebans, who move from one foreign channel to another, Europe appears as a model of peace and freedom, and America as an El Dorado. Their home country is rejected" (Bensalah 1998).
- South Africa has a low level of television penetration if compared to Western democracies; however, within Africa, South Africa has a considerably high access level. Both the public broadcaster, SABC, and the private/commercial subscription-based satellite channel M-NET offer children's programmes, of which SABC provides much formal and informal educational programming. Although radio continues to play a major role by reaching a mass audience, and the radio landscape of South Africa has grown rapidly, there is not much dedicated children's service on the radio (Bulbulia 1998).

Asia

- In most Asian countries, only a very small proportion of TV programmes, radio programmes, films, books, periodicals and newspapers are made for children. It has been estimated that in countries such as India, Bangladesh and Sri Lanka the proportion of children's programmes is one to five per cent. Comparing children's programming in seven Asian countries in 1994/95 (China, India, Malaysia, Nepal, Pakistan, Sri Lanka and Thailand), the statistics show a predominance of animation programmes followed by drama. Furthermore, nearly 47 per cent of all programmes for children are of foreign origin. The data also show paucity of informational, cultural and pre-school programmes among the total fare offered to children (Goonasekera 1998).

Note

1. Maghreb = (Arabic) the land of the sunset; name for the North-African countries of Algeria, Morocco and Tunisia, sometimes also Libya.

- For children below five years of age, programming in India is almost non-existent. Being a multilingual country of more than 25 languages, there is enormous difficulty in creating any national programming for children. One exception is the 2 to 3 percent of mostly urban, English-learning children who are exposed to English audio-video and multimedia programs (Agrawal 2000).

- Cultural, economic and social differences between Asian countries, as well as different types of ownership and management of television stations, have an important bearing on the development of television broadcasting and on the policies of children's television programming. India has not controlled direct access to satellite programmes by its citizens. Both national television (Doordarshan) and satellite channels air much animation, which is almost totally of foreign origin. Unlike India, China controls its citizens' access to foreign satellite broadcasts. Here again there is a predominance of foreign material among children's programmes. Over 65 per cent of children's programmes broadcast over CCTV, Beijing TV and cable TV in 1998 were animated, and all were imported from foreign sources. However, television in China is managed by the State and except for animated programmes, all other children's programming is locally produced (Goonasekera 2000).

- Many people around the world seem to believe that animated cartoons are the only kind of children's television in Japan. It is true that the most popular programs among Japanese children at elementary school level have long been animations (from *Astro Boy* to *Pokémon*) and super-hero dramas (such as *Superman* and *Power Rangers*) broadcast on commercial channels. However, there have been other kinds of programs produced and broadcast for children, not least for pre-school children, by the public broadcaster NHK ever since the start of television in 1953. These include (besides school broadcast programs) puppet shows, children's dramas, quiz and science programs, studio variety shows, etc. NHK's famous pre-school series, *With Mother*, celebrated its 40th anniversary in 1999. From the early 90s, NHK has also been putting even more effort into a rich variety of high quality children's and teens' programming (Kodaira 2000).

Australia

- Since the late 1970s, Australia has made great efforts to develop children's television (whereas television programming earlier consisted largely of cheaper imports from other English-speaking countries, mainly the U.S. and the U.K.). Regulations were introduced, and in 1982 the Australian Children's Television Foundation (ACTF) was established. Nowadays it is stipulated that domestically produced children's and adult programmes must be broadcast, and that there shall be financial and other support for such production. The Australian Broadcasting Authority (ABA) also plays an important role in regulating the quality of children's programming (von Feilitzen & Hammarberg 1996).

- A joint research report released in 2000 and commissioned by the Australian Broadcasting Authority, the Australian Children's Television Foundation, and the Australian Film Finance Corporation (*Twenty Years of C* 2000) shows significant improvement in the quantity, quality, diversity and Australianness of children's programmes on commercial television over 20 years, i.e., since regu-

lation was introduced. In particular, domestically produced children's dramas have increased. The regulation from 1979 imposes C (children's) classification and quota requirements for the broadcast of C programs.

Europe

- Research performed by Blumler & Biltereyst (1997) shows that domestically produced children's television has diminished in Europe. In 1995, children's television amounted on average to 9.5 per cent of European public broadcasters' overall programming output. However, the amount of domestically produced children's programming declined, absolutely and relatively, from 1991 to 1995, whereas there was a great increase in imports. In 1995, only 37 per cent of children's programming on average was domestically produced and 62 per cent consisted of imports. Of the imports, about half were from the U.S.

  Deregulation policies and increased competition from commercial channels have also led to rejigged and lightened schedules and formats. For example, in 1995, animation constituted on average 40 per cent of total children's programming output, ranging from less than 20 per cent to more than 80 per cent among various European public broadcasting channels.

  All these tendencies in children's programming are stronger among public broadcasters with low public funding and a great dependence on advertising and sponsorship.

  Not only the channel's type of financing, but also cultural region plays a role. The Nordic countries were "purest" in their preservation of the public service model, whereas tendencies towards more U.S. imports and animation were most apparent for many Romanic (French, Italian, Portuguese, Spanish) channels. Anglo-German public providers were situated in between. In 1995, the East European channels were clearly in a phase of transition.

- Eastern Europe faces the shock of free-market media. In many countries, children's programmes had better resources in the past. After the collapse of the Wall in 1989, economic crises and the multiplicity of foreign TV channels have led to less local production – including widespread unemployment among animators, decorators, writers and directors – and an explosive increase in imported American animation and fiction for television, film and videos, often of low quality and containing much violence. However, domestic commercial alternatives have appeared, not least in the field of animation (e.g., Fedorov 2000, von Feilitzen 1998, Larsson 1997, Tadros 1997).

Latin America

- The Latin American delegates at the Second World Summit on Television for Children in London, 1998, emphasised that in their countries foreign productions mostly succeed without cultural resistance. Nevertheless, there are indications of a growing awareness of how local programmes that respect children, that respond to their needs, and that still make commercial sense can be developed (von Feilitzen 1998).

- The rapid development of audio-visual technologies and society's growing dependency on consumption have generated new social gaps. One example is the flourishing of new children's cable chan-

nels, which contributes to the inequality in television. In Chile, as in many other countries, the best TV programmes are accessible only to children from the most favoured socio-economic groups. As for the programmes on open television (in contrast to coded or pay television such as cable and satellite), they are becoming more homogeneous and less money will be spent on innovations in the future. Furthermore, there is a tendency to broadcast programmes from Japan and North America. At the same time, TV channels are increasingly inclined to try to attract younger children to adolescent programmes, thus increasing their audience (Reyes 1998).

- Consejo Nacional de Television, Chile, in collaboration with the Ministry of Education, used three criteria worked out by The Annenberg Public Policy Center, University of Pennsylvania, U.S.A., for measuring the quality of a sample of all children's programmes broadcast on open television in Chile in 1997 (*La Programación Infantil* 1998). More than 50 per cent were animated productions, and most programmes addressed 6 to 13 year-olds. The criteria concerned the presence and kind of violence, advertisements within the programmes, and educational content. 54 per cent of the programmes were judged to be of "low quality", 34 per cent of "medium quality" and 12 per cent of "acceptable quality".

North America

- During 1996-1999, researchers at the Annenberg Public Policy Center, University of Pennsylvania, U.S.A., conducted an annual census of the broadcast and cable programming available for children in the Philadelphia urban area. In 1999, 37 per cent of children's programs could be considered of "high quality" by the Center's standards. The same proportion was of "moderate quality" and 26 per cent of "low quality". Compared to 1998, the overall quality of children's television showed signs of modest improvement (Woodard 1999).

- Besides U.S. regulations of children's programming starting in 1990, children's television in the U.S. has shared in the general economic prosperity of the times. In 1998, children's advertising expenditures were up 13.5 per cent from the previous year to $1.13 billion in revenue completing five consecutive years of growth. Moreover, the real money in the children's television industry is in licensing and merchandising, international sales, and home video. For instance, *Pokémon*, a popular syndicated program, has grown into an international industry that includes trading cards, comic books, plastic figurines, virtual pets, bean-bag toys, lunch boxes, T-shirts and compact discs, with total sales till 1999 of nearly $5 billion in its short three year existence (King 1999 cited in Woodard 1999).

- From the perspective of the media industry, the demand for animation programming and the business of animation production have expanded dramatically over the past decade. "Animation is an attractive investment because of its longevity, its ability to travel, and the potential to create ancillary revenue streams from home video, publishing, toys and other licensing activities."[1]

- Japanese-style animation television fills more and more of children's programming schedules in many countries. In the U.S., the success of the *Pokémon* cartoon show, inspired by the Nintendo video game, jumpstarted the genre a few years ago. Japanese cartoons, such as *Digimon* and *Dragon Ball Z*, are considered much

more action-packed and violent by Americans than the domestically produced cartoons, and are mostly shown on the WB and Fox broadcast networks and the Cartoon Network on cable – where a dozen Japanese series were aired during fall 2000. The Japanese "anime" shows fulfil the need for inexpensive programming and address a growing interest in marketing shows – and, not least, related toy figures and other products – more narrowly to boys who have grown up with video games. Many of the shows are imported directly from Japan. An average *Pokémon* episode costs about US$ 100,000; the average cost in the U.S. of an original episode of an American-made cartoon is estimated to be about US$ 500,000. However, new U.S. productions are also influenced by the Japanese-style animation. One example is the series *Batman Beyond* (Rutenberg 2001).

- The market for children's programs has grown increasingly competitive over the last years. Over 50 of the 87 channels targeting children and listed by *Screen Digest* in 1999 had been launched during the last three years.[2] In the U.S., there are, among a whole range of others, the four full-time children's cable networks Nickelodeon (owned by MTV Networks, part of Viacom), The Disney Channel (owned by Walt Disney Co.), Cartoon Network (owned by Turner Networks, part of Time Warner), and the Fox Family Worldwide (owned by Fox Broadcasting and Saban Entertainment). There are, as well, Kids WB and Fox Kids broadcast networks. MTV is also worth mentioning in this context. All these channels are, thus, controlled by big media moguls and most of them reach a substantial number of households in Asia, Australia, Europe, the Middle East and Latin America, which is why they are also called 'global' children's television channels (Table 4). The first children's channel, Nickelodeon launched in 1979, is in early 2001 reaching 90 million households in more than 70 countries.[3] From a quantitative viewpoint, Cartoon Network is its main threat. As a consequence of the success of the children's channels, the three big national networks in the U.S. (ABC, CBS and NBC) have reduced their output of children's programs (Rydin 2000a).

Notes

1. From *Screen Digest's* announcement of its report *Animation. The Challenge for Investors* published in January 2001, http://screendigest.com/rep_animation.htm (October 2001)
2. http://www.screendigest.com/yp_99-05(1).htm (October 2001)
3. http://www.viacom.com (January 2001)

Table 4. Children's television: The world's big four channels, 1999

Channel	Owner	Territory/Languages
Cartoon Network	Turner Networks	North America, Latin America, Europe, Asia Pacific, Japan, Dutch feed, Italian feed, Scandinavia, French feed, Spanish feed, Polish feed
The Disney Channel	The Walt Disney Company	North America, United Kingdom, Taiwan, Australia, Malaysia, France, Middle East, Italy, Spain, Germany
Fox Kids Network	Fox Family Worldwide	North America, United Kingdom, Latin America, Poland, Scandinavia, France, Netherlands, Spain, Belgium, Australia, Romania, Russia
Nickelodeon	Viacom	North America, United Kingdom, Australia, Latin America, Nordic Region, Turkey, Hungary, Japan, Philippines, CIS/Baltic States, Indonesia, Spain, Malta, Romania

Source: Screen Digest, May 1999

Electronic Games

As mentioned previously, the video and computer game industry has become the fastest growing and most profitable children's entertainment business. Also indicated in the preceding section, is the recent phenomenon of the convergence of video and computer games, on the one hand, and television and film, on the other. That is, popular electronic games – that also have their own web sites and chat groups on the Internet – are transformed into audio-visual series for other media.

What, then, is the nature of these electronic games? Research on the output and contents of electronic games is almost non-existent. However, a content analysis was done of all electronic games published in Denmark in 1998 (Schierbeck & Carstens 1999). Even if the offerings of electronic games differ between countries (for example, in some countries video games are more widespread than computer games which dominate in Denmark), the figures can give a hint of what is available on the market. Or was available, since the contents of the games are changing rapidly and becoming increasingly realistic and graphic. We can also expect several new platforms for gaming in the future, due to technological development. In addition to the TV-based console, hand-held gaming device and the PC, there will most probably be gaming possibilities connected to mobile phones, personal digital assistants and digital TV receivers.

Table 5. Games by genre (per cent)

Action	30
Simulators	17
Sports	13
Strategy	13
Children	9
Adventure	8
Cards and backgammon	3
Edutainment	3
Role playing	2
Puzzles, riddles, and the like	1

N = 338

Source: Schierbeck & Carstens 1999

The aims of the study were, among others, to analyse the content with regard to violence and to analyse the different types of game distribution. 338 titles were published in Denmark during 1998. Eighty-one per cent of these were computer games for a PC, 24 per cent video games for Playstation and 7 per cent video games for Nintendo 64. Sega Dreamcast did not exist at the time of the study, since this platform was launched in 1999. Furthermore, games for playing exclusively online on the Internet were excluded from the study.

The 338 titles fell into ten main genres. As seen from Table 5, action games and simulators are the two largest genres, together comprising almost half of all titles.

The distribution of genres was different for computer and video games. For instance, some genres in the survey exist only as computer games (children, adventure, cards and backgammon, and edutainment). Among video games, the action genre is proportionally much more dominant than among computer games, especially among Playstation video games.

The definition of violence used in the study is broad – actions only slightly related to striking and shooting were also included. According to this definition, slightly more than half of the titles (53%) contain some violence.

The proportion of games with some violent elements varies greatly between different genres. In particular, action games, strategy games and simulators contain elements of violence; these genres constitute nearly 60 per cent of the published titles. All role-playing games also contain violent elements but these games were few in number.

Parenthetically it can be added that the action genre includes the most violent games, of which two popular sub-genres are "first person shooters" and "fighting games" (Christofferson 1999).

The two Danish researchers found, however, that even if there are violent actions in many of the games, there is a smaller group of games in which violence is salient. Typically, these games contain a high degree of details and frequent use of violent action, and the forms of actions represent close fighting and shooting. These forms of action are also usually aimed at human beings (or possibly at monsters). Overall, 17 games (5%) of the 338 registered showed such a combination of different violence criteria that they could clearly be judged as containing a considerable amount of violence.

Violence in E-Rated Video Games

There is also a U.S. study on E-rated video games for major home video console systems, primarily Nintendo 64 (Nintendo), PlayStation and PlayStation2 (Sony), and Dreamcast (Sega).

The objective of the study (by Thompson & Haninger 2001) was to quantify and characterize the depiction of violence, alcohol, tobacco and other substances, and sex in video games rated E (for "Everyone"), which suggests suitability for all audiences. The rating, along with content descriptors, is made by the U.S. Entertainment Software Rating Board (ESRB) and displayed by the manufacturers on the game box to inform consumer choices.

The researchers identified all E-rated console games available for rent or sale in the United Sates by April 1, 2001. These 672 games were classified according to eleven genres (action, adventure, casino, fighting, puzzle, racing, role-playing, shooting, simulation, sports, and strategy). After that, 55 E-rated video games representing the distribution of content descriptors and genres were selected. This sample of games, released between 1985 and 2000, included a mixture of both highly popular games and ones that did not receive widespread consumer interest.

The 55 games were played to their conclusions, or for at least 90 minutes. The game play was recorded on videocassettes for measures of reliability. Violence was defined as acts in which the aggressor intentionally causes or attempts to cause physical injury or death to another character. The definition did not include: accidental actions that led to unintentional physical harm, effects of natural disasters, dangerous obstacles that could not be attributed to the actions of a particular character, or damage to objects.

35 games (64%) of the 55 games involved intentional violence, with an average of 30.7 per cent of the game duration representing violent game play for these games (range, 1.5% – 91.2%). Injuring characters was rewarded or required for advancement in 33 games (60%). 27 games (49%) depicted deaths from violence. Sexual content of some import was found in 2 games and the presence of alcohol in 1 game.

Thus, despite the limited sample of games, the study clearly indicates that an E-rating does not automatically signify a level of violence acceptable for very young game players. Receiving any content descriptor for violence (animated violence, mild animated violence,

etc.) provided an indication of violence in the game, but the absence of a descriptor did not mean violence-free. The definition for the E-rating by the ESRB states that the game "may contain minimal violence", yet the researchers conclude that many E-games contain a significant amount of violence and demonstrates ambiguity in what constitutes "minimal violence".

Advertising

As we have seen, economy and advertising are strong forces influencing audio-visual and digital children's media. Let us continue to present a small selection of excerpts from articles and research reports, now about advertising.

- One reason for the launch and spread of the so-called global commercial children's satellite channels is the insight that children in well-to-do countries and families control considerable amounts of money, both their own pocket money and, by virtue of their influence, their parents'. And experience shows that a children's channel that is popular in one country will with great probability constitute a strong competitor to national channels in other countries (Rydin 2000a). Similar economic reasoning is valid also for electronic games and other digital media. However, the selling not only occurs by means of traditional advertising but also by all kinds of merchandising activities related to the television series or electronic game – the TV and game characters are available as toys, their pictures are visible on T-shirts, bags, certain food products, etc. Or, as the U.K. magazine *Screen Digest* introduced its report *The Business of Children's Television* (1999), which is aimed to be a strategic instrument for the market actors of children's television: "Children's television sells. Animation is one of the most exportable genres of programming, while preschool phenomena like *The Teletubbies* shift millions of licensed products from the shelves of retailers... [...] ... the main supporters of children's television – generalist broadcasters – are reducing their spending on the genre as their audiences fragment and the battle for prime-time audiences intensifies... [...]." [1]

- In those Asian countries where the economies are growing rapidly and racing ahead to stay competitive, rampant commercialism has entered children's media programming. Programme related products are heavily advertised and marketed to children. Different media systems collaborate to produce and market children's products as part of their media fare. For instance, the TV programme *Teenage Mutant Ninja Turtles* spawned comic books, computer games, movies and countless commercials over radio and television to make it a household name (Goonasekera 2000).

- Advertising children's products is not restricted to children's programmes. In India, advertisers of children's products sponsor adult horror and crime series on television. Audience ratings in the 4 to 6 years age group indicate that *Aahat, Anhonee, Bhanwar, India's Most Wanted,* and *X-Zone* were amongst the top 10 programmes watched by children during the period October-November 1998. In the absence of child-specific programmes, manufacturers of chocolates, biscuits, toffees, health food and baby prod-

Note

1. http://www.screendigest.com/rep_bchild.htm (October 2001)

ucts prefer sponsoring horror and suspense programmes (Padgaonkar 1999).

- A poll in 20 European countries in 1999 on parental perceptions of key influences in children's lives revealed that children's TV programmes, other TV programmes and TV advertising occupy the fifth to seventh places in a ranking of 18 different influences mentioned spontaneously. (Not surprisingly, on the first to fourth places personal influences are mentioned – parents, school, friends and other family members.) When responses were prompted, TV advertising was also rated as the seventh most important influence. Although parents across the different European countries do not have the same point of view on TV advertising, on average 34 per cent mean that it has a great influence on their child's development, 36 per cent that it has a medium-level influence and 29 per cent that is has little influence (Advertising Education Forum 2000).

- In the U.S. several commissions and groups have commented on the increasing amount of marketing to children lately. The Federal Trade Commission (FTC) and the Department of Justice undertook a study of whether the movie, music recording, and computer and video game industries market and advertise products with violent content to youngsters. Two specific questions were raised: Do the industries promote products they themselves acknowledge warrant parental caution in venues where children make up a substantial percentage of the audience? And are these advertisements intended to attract children and teenagers? The report, released in September 2000, found that for all three segments of the entertainment industry, the answers are positive.[2]

- Also in September 2000, the U.S. General Accounting Office (GAO) released a study commissioned by the Congress. The aim of the study was, among other things, to describe the nature and extent of commercial activities in U.S. public schools. The report concludes that in-school marketing has become a growing industry.[3]

- In October 2000, a coalition of more than fifty scholars and leaders in pediatric health care, education, child advocacy and communications in the U.S.A. sent a letter to the presidential candidates, urging the next president of the United States to take a leadership role to drastically reduce the amount of marketing aimed at children. The letter cites mounting evidence of the harmful effects of intensive marketing, from childhood obesity to family stress. Children have become big business in the United States. Corporations now spend over US$12 billion a year marketing to children, almost double the amount spent in 1992. Today, U.S. children influences purchases totaling over $500 billion a year.[4]

- "Advertising and marketing are quickly becoming a pervasive presence in the 'kidspace' of the World Wide Web. The forms of advertising, marketing, and selling to children that are emerging as part of the new media depart in significant ways from the more familiar commercial advertising and promotion in children's television. The interactive media are ushering in an entirely new set of relationships, breaking down the traditional barriers between 'content and commerce', and creating unprecedented intimacies between children and marketers." (Montgomery 2001, p. 636) "Because this is 'the generation that spends the most time glued to a computer monitor' explains the popular trade publication *Selling to Kids*, 'online marketing is going to be more important for this group than any previous' (Stark 1999, p. 3, cited in Montgomery 2001)."

Notes

2. The report is available on the web site: http://www.ftc.gov/os/2000/09/index.htm#11 (October 2001)
3. The report, No. GAO/HEHS-00-156, is available on the web site: http://www.gao.gov (October 2001)
4. The letter is published on the web site of Center for Media Education, U.S.A.: http://www.cme.org (November 2000)

Television Advertising Directed at Children: How Do We Create a "Fair Play" Situation?

The Swedish Presidency of the European Union, in co-operation with the European Commission, organised an expert seminar in Stockholm February 12-13, 2001, entitled "Children and Young People in the New Media Landscape" (for more information, see under the heading "Examples of International Meetings on Children and Media since 1990").[5]

One workshop discussed television advertising directed at children and how to create a "fair play" situation between industry, advertisers and TV companies on the one hand, and children on the other. This report summarizes in broad outline the most essential issues and arguments in the very intense, informative and multi-faceted discussion.

Two rather clean-cut approaches to the issue could be found in the discussion. On the one side there were those defending the right to direct advertising at children in television. At the same time there were those questioning the ethics in targeting advertising in television at small children, a group which was in favour of stricter rules.

The main arguments provided by those in favour of television advertising directed at children were as follows:

- Self-regulation is effective. The industry is taking sufficient responsibility for children in advertising through the current self-regulation and the existing codes of conduct.
- The broadcasters are depending on the income from children's advertising in order to produce programmes for children. Without this advertising there wouldn't be any quality programmes for children.
- Children are not naive and gullible. Advertising is a part of life and children have to learn to deal with it. They cannot be kept "cocooned" from the outside world – commercial messages being a part of this.
- Advertising is good for children. It gives them advantages and brings them information and education on how the world operates.
- The consequences of a ban on television advertising aimed at children would be less choice, less innovation and higher prices.
- Television advertising directed at children is contributing to create conditions for a free and independent broadcasting industry.

The main arguments provided by those opposing television advertising directed at children were as follows:

- Children cannot distinguish adverts from editorial programmes, and they have not developed the ability to understand the purpose of advertising.
- Children are not critical. They cannot be and they should not be. Childhood is the period in life where you have to take in all impressions, and believe everything you see and hear in order to learn and grow. This indispensable credulity should not be exploited.
- Self-regulation has shown to be an insufficient means to protect children from television advertising and more restrictive legislation is therefore needed.

Note

5. The full document and other material from the seminar are available on the Presidency web site http://www.eu2001.se/calendar Please type the date of the event, 12/02/2001, and tick the box "Other meetings".

- The commercial pressure on children has increased over the years. There is a need for a reduction of this pressure and for the establishment of areas for children which are free from advertisements.
- There is no obvious link between children advertising and production of quality children's programmes. The first is not a guarantee for the latter.
- Children have a right to quality programmes. Advertising directed at children cannot be laid down as a condition for bringing this about. This is a matter of political will.

During the debate different research studies where presented in order to support a certain statement. It was stated, however, that many studies seem to support the view of the institutions funding the research. The need for more impartial and scientific research was emphasized. [...]

Even though many different opinions were expressed within the workshop there was a consensus on the principle that children need to be given special attention when it comes to advertising.[6]

Note

6. The European Commission published in April 2001 a study on the rules on advertising in television in the different Member States. This "Study on the Impact of Advertising and Teleshopping on Minors", realised by INRA/Bird&Bird, is available on the web site: http://europa.eu.int/comm/avpolicy/whatsnew_en.htm Go to April 20

"The media, be it in books, magazines, on the billboards, on TV, and now even in the newspapers, has a huge impact on our youth, especially girls and young women. Some of the more obvious ways that the media has a negative effect on our female youth are in ads, with sexy women selling beer, hairspray or breath mints. Although many people in these ads are full-grown women, the trend is spreading to not only to teenagers, but also to young girls. One of our new generation's favorite female music stars, Brittany Spears, is seen in tight pants and halter tops so often that hardly any American can escape the sight of her for more than two days. For years Barbie has been seen in tight, sexy clothing, but now dolls that are made to look like 4-6 year-old girls are wearing belly-bearing shirts and mini-skirts! And what are the topics of TV shows starring teenage girls, all girls and women's magazines, and the talk of grade school and high school girls? How to get a boyfriend, how to dress for boys, what men like in bed, and on and on and on. People wonder why we have so many buliemic and anorexic girls, why girls are having sex now at the age of 12, why we have so many teen pregnancies, why girls' grades are lagging behind. The media does not portray smart women, teens or girls, and does not promote the idea that 'a woman without a man is like a fish without a bicycle'. So if you ask me the question 'Does the media portray youth fairly?' I would have to answer, 'The media does not portray our youth, our youth portrays the media'."

Nancilee Swift, age 18, USA, December, 17, 2000

Source: http://www.unicef.org/voy (September 2001)

Hopes and Fears

The subject of children, young people and media has been on the agenda for decades. With more and more visual electronic and digitalised media – just as with the advent of books, press, film, radio, etc. – come both hopes and fears. Satellite television has aroused expectations of greater freedom of choice and equal access to information for all, but also fear of standardisation, more violent entertainment, advertising, pornography and discriminating portrayals of gender, social groups, cultures and nations.

These hopes and fears are not altogether the same for all media, but depend on the output and character of the medium. Video and computer games are not only an extension of moving images on film and television, but also of play. The electronic games form an *interactive* medium in the sense that the player in several respects can steer the course and outcome of the game. Optimists, therefore, believe that video and computer games mean an educational revolution and a different socialisation. The games are regarded as a fabulous gateway to the future, training children and youth to cope with virtual reality in cyberspace – training that increases young people's perceptual-motor skills and social competence, as well as providing them with a greater sense of agency and control of the changing digital environment, yes, empowering them in their lives. Pessimists, however, remark that the contents of video and computer games are overwhelmingly violent, sexist and racist, leading to possible aggression, desensitisation, fear, decreased empathy – even destroying the mental processes, social relations and culture that are essential for humanity.

Hopes and concerns about the Internet, computer-mediated communication and cyberspace are, in turn, somewhat different. Optimists point out that the Internet offers gateways to education, culture, self-improvement and social contacts, that the Net is a means for enlightenment and increased democracy. Others wonder if the Internet does not cause user addiction and isolation, and it is a fact that many children and adults have come across material on the Net that they do not want to be acquainted with. The Internet not only involves interactivity; much of the Net's possibilities and contents also depend on its ***anonymity, easy availability, immediate world-wide distribution*** and ***lack of control***. And this is a mixed blessing. The Internet may enable breach of privacy and economic crime by unknown perpetrators. The surfer may also encounter oppression in the form of hate speech, racism and political propaganda, discrimination of gender and cultures, gratuitous depictions of violence, incitement to illegal acts, recipes for drugs and weaponry, violent pornography and child pornography.

Children's Access to Media

Wishes are often expressed for comparable world statistics on *children's* access to media. The fact is that such figures do not exist. When studying children's media use, researchers normally ask children about media availability at home or in the school – but in most countries this kind of research is only irregularly conducted, if at all. Moreover, methodological variability makes comparisons uncertain. And after some time, figures need updating.

However, a safe conclusion is that children's – as well as adults' – access to the media is very unevenly distributed across the world (see statistics under the heading "Media in the World – Huge Divides" and the more detailed corresponding table in the Appendix). In many European countries, and in North America, Japan and Australia, it is quite common that children have all imaginable media technology in their homes. Not only do they have a television set, but often two or more TV sets at home, of which one is often in their own room. At the same time, they frequently have a video cassette recorder (VCR), personal computer and electronic games. More and more, children are also able to use CD-ROM and the Internet.

In other countries media are much less spread. Although television has expanded explosively since the end of the 80s, radio is still more essential in large rural areas of Africa, Asia and Latin America. Some children in some countries have never watched television at all (Jahangir 1995).

Another reliable conclusion is, thus, that children's rights related to media cannot be realised if the basic demand that *all* children have access to media is not met first.

We will illustrate the differences in children's media access by presenting two examples – from India and the U.S. As these two examples clearly show, media access differs not only between countries but also within.

> *"Nowadays, in my country, the children have had better life than they used to. It's owing to the government's attempt. However, there're still many poor children. They have to work all day long to earn their living. Vietnamese media usually inform about them and try to attract the adults' attention but these children have no chance to listen to the radio or watch TV. That's why the effect of our media isn't very good. In the future, I hope the media will give the poor children chances to border the communication."*
>
> Nguyen Dieu Huong, age 15, Viet Nam, July 12, 2001
>
> Source: http://www.unicef.org/voy (September 2001)

India

In the article "Children's Media Use in India – A Current Scenario" (Agrawal 2000) we find the following information about children's access to media: In the last decade, there has been a remarkable expansion of television in India. In the year of 2000, one out of three households in India, i.e., over 69.1 million owned a television set. Similarly, every second household, about 100 million, owned a radio.

Cinema content is most dominant on the television screen, and film songs and music on the radio. Out of an estimated 69.1 million television sets, 36.9 million are owned by the urban population (over 250 million), while the remaining 32.2 million sets are distributed among the rural population (750 million).

Indian children could be broadly divided into three distinct social categories. The first is the top 2-3 percent with access to both traditional media (radio, television) and digital media. The second category consists of the 30-40 percent with access to traditional media. The third category consists of those children – the majority – who have limited or no access to any media. In all three categories, boys more than girls have access to all forms of media.

Table 6. Uneven diffusion of technology within India

Indian state/ territory	Access to electricity (percentage of households) 1994	Telephones (per 1000 people) 1999	Internet connections (per 1000 people) 1999
Maharashtra	59.7	43	8.21
Punjab	83.5	47	1.24
Kerala	61.1	43	0.87
Karnataka	63.0	29	2.73
West Bengal	15.6	16	2.51
Orissa	18.8	9	0.12
Uttar Pradesh	20.1	10	0.12

Source: Human Development Report 2001, http://www.undp.org (August 2001)

Direct access to digital media is still a luxury in India. Except for few imported video games or those given as gifts by visiting relatives, almost 95 percent of the children have little knowledge of and access to digital media, and those who do have live in selected urban areas with affluent parents. Access to computers and the Internet among adults is estimated to be about half a million in the whole Indian population of one billion. (See also Table 6.) The use of Internet by Indian children would, thus, be relatively much smaller.

Based on the past experience of media utilization, it is predicted that affluent, urban boys followed by girls will reap the initial benefits of digital media. Only after very high penetration in urban areas is it possible that – due to a percolation effect – urban poor and rural boys may get a chance to access and use digital media. Urban poor and rural girls will be the last to access digital media.

U.S.A.

Kids & Media @ The New Millennium (Roberts, Foehr, Rideout & Brodie 1999) is the first study in the public domain that has examined the full pattern of media use among a national sample of U.S. children and youth. Data concern media availability and media use the previous day, and were collected between November 1998 and April 1999. The report includes results for two nationally representative samples of children aged 2 through 18 years.[1]

Tables 7 and 8 show children's access to media at home by age. (1+) in Table 7 means one or more sets, (3+) means three or more sets.

The study also located differences in media access by gender, race/ethnicity and income. A few of these differences are commented upon below:

The proportion of boys and girls with access to various media at home seldom differs. There is one exception: more boys than girls report at least one video game player in their home.

The most striking race/ethnicity difference occurs in computer ownership. 78 percent of Caucasian kids come from homes with at least one computer, substantially more than African American (55%) or Hispanic (48%) youngsters. White children are also more likely

Note

1. A sample of 2,065 children in the 3rd through 12th grades (8-18 years) provided their own data about their media use via written questionnaires administered in school. For younger children, parents (or primary caregivers) of a sample of 1,090 children aged 2 through 7 years provided data via face-to-face interviews administered in the home.

than minority youth to have access to computers with a CD-ROM drive and to Internet access.

Income measures also locate differences in the likelihood that children come from homes equipped with, most especially, computers. About half (49%) of youngsters who live in or go to school in lower income communities report having a computer at home, two thirds (66%) of youngsters of middle income communities and 81 percent of youngsters from higher income communities. Not surprisingly, the pattern holds for computers with CD-ROM drives and for computers with Internet access (23%, 42%, and 58%, respectively, for Internet). On the other hand, youngsters from high income neighborhoods are less likely to live in households with video game systems than are their middle income counterparts.

Table 7. Media availability in children's homes, by age (per cent)

Medium	2-7 years (1+)	2-7 years (3+)	8-13 years (1+)	8-13 years (3+)	14-18 years (1+)	14-18 years (3+)
Television	100	45	99	69	99	71
VCR	96	12	97	23	99	30
Radio	98	48	96	63	98	82
Tape player	90	26	96	56	98	68
CD player	83	14	92	40	97	59
Video game player	52	5	82	27	81	22
Computer	62	3	69	8	79	9
Cable/satellite TV	73		74		74	
Premium cable channels	40		49		41	
Internet access	40		44		54	
CD-ROM	52		58		69	

Source: Roberts, Foehr, Rideout & Brodie 1999

Table 8. Media availability in children's bedrooms, by age (per cent)

Medium	2-7 years	8-13 years	14-18 years
Television	32	65	65
VCR	16	34	38
Radio	42	81	94
Tape player	36	74	89
CD player	14	64	88
Video game player	13	47	42
Computer	6	23	19
Cable/satellite	14	28	32
Premium cable channels	5	15	15
Internet access	2	9	12
CD-ROM	3	14	16

Source: Roberts, Foehr, Rideout & Brodie 1999

The Annenberg Public Policy Center of the University of Pennsylvania (APPC), U.S.A., has examined the role of media and media policy in family life over time. *Media in the Home 2000* (Woodard with Gridina 2000) is the Center's fifth annual survey of parents and children.[2]

The findings on children's media access in this latest survey do not deviate drastically or systematically from the U.S. study mentioned above.[3] However, data over time show how the media environment of families with children is undergoing change. For example, in 2000, almost half (48%) of all U.S. families with children between the ages of 2 and 17 had all four of the following media apparatuses: a television set, a VCR, video game equipment, and a computer. And for the first year since 1996, more families with children had an Internet subscription (52%) than a newspaper subscription (42%).

Notes

2. The survey is based on telephone interviews conducted during April to May, 2000, with 1,235 parents of children between the ages of 2 and 17 and 416 children between the ages of 8 and 16 from around the United States, excluding Alaska and Hawaii. The samples were drawn through random-digit dialling and weighted to demographic estimates. The response rate for parents and children was 31 percent.
3. Figures are sometimes higher, sometimes lower and can depend on different time periods or on different methods.

How Much Do Children Use the Media?

Not only are wishes expressed for global statistics on children's *access* to media, but also for comparative data on children's media *use*. It must, therefore, be stressed that research on children and media is not well developed in many countries. Such research is performed relatively regularly in Australia and New Zealand, Europe, Japan and North America. In other countries it is more sporadic or totally non-existent. Moreover, when research is carried out, methods vary greatly, and thus differences in findings across countries depend on both methods and cultures. Not even the widespread continuous TV ratings made by the media industry can provide comparable figures across regions (von Feilitzen 1999).

Let us present some examples of data on children's media use from a few countries.

Chile

Souza & Debia (2000) write in the article "Children's Media Use in Chile" that 95 per cent of Chilean homes have at least one television set. In 1999-2000, 34 per cent of all households on a national level also had access to cable TV.

In 1999, a national survey of television was performed in the main cities among adult persons with access to TV at home.[1] According to persons with children younger than 13 years of age, television appears to be the medium preferred by the young, whereas radio occupies second place, and written media third (Table 9).

Information gathered by ordinary TV ratings indicates that children between 5 and 14 years of age living in Santiago watch television between 120 and 240 minutes a day, something that also demon-

Note

1. The survey is based on a sample of 2,423 persons composed of a universe of men and women older than 15 years of age and of all socioeconomic levels, with access to TV at home, and resident in the main Chilean urban centers: Santiago, Antofagasta, Viña del Mar – Valparaíso, Concepción – Talcahuano, and Temuco. Of these persons, 1,290 had children younger than 13 years of age.

Table 9. Media habits among children under 13 years of age in the main Chilean urban centers, 1999 (per cent)

Use	Broadcast TV	Cable TV	Radio	Written media	Video	Computer
Everyday	83	83	51	30	15	19
3-4 days per week	9	5	11	15	13	18
1-2 days per week	3	3	13	19	24	19
Only on Sundays	1	1	1	2	6	5
Less than one day per week	1	1	4	7	13	7
Never	3	5	18	25	23	26
Doesn't know/ No answer	1	2	2	2	7	7
Total	100	100	100	100	100	100

Source: Encuesta Nacional de Televisión (National Survey of Television). Department of Research of the National Television Council and the Direction of Sociological Studies of the Catholic University (DESUC), Chile, 1999

32

strates the importance of this medium in children's daily lives. Other research shows that children's television use is lower at the higher economic level, but that there are no significant differences between boys and girls in this respect.

South Africa

The article "An Overview of Children's Broadcasting in South Africa" (Bulbulia 1998) shows that the first relatively detailed study on children – 12- to 15-year-olds – in this country was completed in 1997. Under the apartheid system people were classified according to race, i.e., White, Indian, Coloured and Black. In 1997, research was still conducted this way. The findings indicating how many children used different media on an average day can be grouped as follows (Table 10):

Table 10. Proportion of children aged 12 to 15 who used each medium the preceding day (reach), by race, 1997 (per cent)

Medium	Black	White, Coloured and Indian	All children
Listened to the radio yesterday	57	62	58
Watched TV yesterday	46	87	53
Read any magazine yesterday	25	64	32
Read any newspaper yesterday	9	34	14
Saw a film in a cinema in the past 12 weeks	6	62	12

Source: South African Advertising Research Foundation 1997

As seen in the right-hand column, during an average day, more 12- to 15-year-olds use radio than television. The Table further shows that media use is much more common in the White/Indian/Coloured group than in the Black group. However, the proportion of children using radio is almost similar in the two groups – the major differences concern audio-visual and print media. More White/Indian/Coloured children than Black children also have access to, and use, computers and the Internet (though not shown in the Table).

In 1998, the ordinary TV ratings provided similar figures regarding daily television reach – about 55 per cent of all South African children aged 8-12 and 13-17 watch television on an average day. Among *children of these ages with access to television* (55-62 per cent of all children), the average daily viewing time is about 2 hours (Eurodata TV/ Telmar 1998 cited in von Feilitzen 1999).

Sweden

The Media Barometer is a yearly research series in Sweden, examining media access and media use.[2] Table 11 presents the proportion of 9- to 18-year-olds who used each medium the preceding day, in 2000.

Taking both reach (in Table 11) and time spent on each medium into account, it appears that boys use the audio-visual media more than girls do, whereas girls use music media and books more than boys. However, the greatest differences concern digital media. Boys use computers, the Internet, and video/computer games, much more intensely than do girls.

Note

2. Data are collected via telephone interviews with a national representative simple random sample of about 3,000 individuals aged 9-79 taken from the census register. The interviews are conducted on a stratified random sample of 28 days during the year, and the questions asked refer to media use on the previous day.

Table 11. Proportion of children who used each medium the preceding day (reach), by age and gender, 2000 (per cent)

Medium	Age		Gender		All
	9-13 years	14-18 years	Boys	Girls	9-18 years
Morning paper	33	60	48	46	47
Radio	57	75	63	69	66
Cassette tapes	18	18	15	21	18
CDs	45	72	60	59	59
Television	93	91	93	91	92
Text-TV	19	34	32	21	27
VCR	37	28	37	28	32
Video games	18	11	22	6	14
Computer*	37	44	46	35	41
Internet**	22	49	37	36	37
Evening paper	15	26	26	16	21
Magazines	32	27	26	33	29
Specialist press	15	13	17	11	14
Books	68	51	55	64	59
n =	150	170	161	159	320

Note: * Used at home. ** Used at home or at school/work.

Source: Nordicom-Sveriges Mediebarometer 2000

The estimated average total time spent on all media among children and young people aged 9-18 is, according to this study, about 4 to more than 6 hours a day, the figure increasing with age mainly due to more music listening among teenagers. Younger children, aged 3-8, spend on average about 3 hours a day on media (Filipson & Abrahamsson 2000).

Specific Media Situations

During the 1990s, at least two comparative studies, including questions of how much children use the media, have been performed on several continents,[3] and at least two comparative studies have focused on European countries.[4] These studies collected data mainly in schools. However, this means that the findings of the first-mentioned global studies are not valid for all children, since not all children in the countries studied have reached the school grades in question (see note 3); this is especially true of girls. For world-wide estimates of the proportions of children attending school, look under the heading "Children, School and Work".

These studies, as well as ordinary TV ratings, indicate that the frequency of media use as well as the time spent with media varies considerably among children in the same country, and that children's *average* use varies considerably across countries. For example, the *average* daily use of *television* only – *among school-aged children with access to television* – seems in some countries to be 1 ½ hours and in others 3 ½ hours (and, naturally, individual TV use varies from virtually no time to many hours).

Furthermore, one finds that there is no simple relationship between access to a medium and use of it. National, demographic, household and socio-economic factors also play a role, as do people's cultural habits, their relationships with family, peers and the school, per-

Notes

3. In the early 1990s, Bradley S. Greenberg, USA, co-ordinated a study among 6th and 10th graders in several regions of the world, although only in a limited number of sites in each country and only for children attending school (data, that were collected by means of questionnaires, are reported separately in a number of publications). The other global project was carried through in 1996-1997 among 12 year-olds attending school in 23 countries over the world. The form included some questions about media use (Groebel 1999), though the main research focus was media violence.
4. Every fourth year since 1985/1986, the World Health Organisation (WHO) has done surveys by means of questionnaires in schools about children's health-related behaviour, of which the latest data collection from 1997/1998, valid for children aged 11, 13 and 15 in 28 countries in Europe – and also North America – included three questions on time spent on television, VCR and computer games (Currie et al. 2000). The other European comparative study was performed in 1997-1998 in twelve European countries under the guidance of Sonia Livingstone, U.K., and did focus on a great many aspects of children's media use, in this case children aged 6/7 to 16/17. Both quantitative and qualitative data were collected by means of questionnaires and interviews, in most countries in school and in a few

sonal motives and expectations, as well as the public policies and market strategies of different media.

- For example, in countries with few media, children of low-income parents often use the media less because they lack them. However, in countries with many media, children of low-income parents often devote more time to all media combined, through their heavier use of television, VCR and computer games. Thus, children of high-income parents in these countries often devote less time to all media – but they more often use print media and computers (e.g., Roberts et al. 1999).
- Another example of the complex situation is that boys often have access to more media than girls do, and use the audio-visual and digital media more. In India and Tunisia, however, girls appear to watch television and listen to the radio more than boys do. For girls, social restrictions on outdoor activity, social taboos and inferior social status keep them indoors leading to higher media use at home. Boys, on the other hand, frequent outdoor places of entertainment, e.g., the cinema, more often than girls do (Agrawal 2000, Ben Slama 2000).
- And although children in, for example, Sweden and the U.S. have access to about the same amount of media, U.S. children are estimated to devote more time to the media than Swedish children do (*Nordicom-Sveriges Mediebarometer 2000*, Roberts et al. 1999).

Research findings cannot simply be generalised across borders. There is a great need for future research on children and media. This research should be carried out both by individual nations in their own social and cultural contexts, ***and*** through increased co-operation between researchers on a cross-cultural comparative level, to give a more comprehensive view of children in the changing global and local media landscapes.

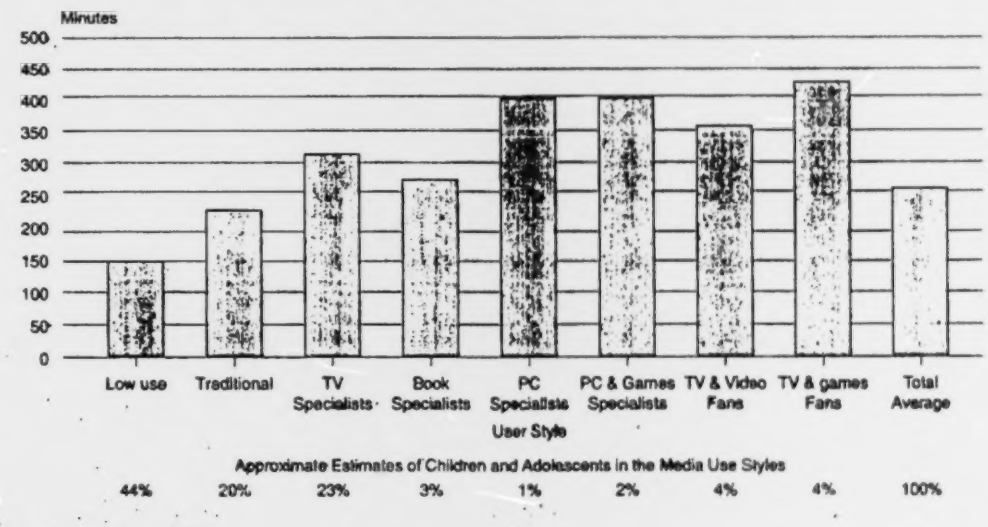
countries in the children's homes. Several articles and books have been released and a comprehensive book with international data (Livingstone & Bovill 2001).

Increasing Differences in Media Use

Different Media Use Styles

Although patterns of media use are grounded in complex contexts, where national affiliation, personal socio-cultural background, individual tastes, media policies, and many other factors all play a role, there is a tendency that with increasing numbers of media contents, individual preferences and lifestyles become increasingly important factors influencing media choice; that is, media use is becoming more individualised. An analysis of 9- to 16-year-olds' media use in ten European countries (Johnsson-Smaragdi 2001) revealed that children could be categorised according to eight media use styles. Figure 4 shows approximations of the proportions of children and adolescents having different styles (see the percentages below the columns), and the total time spent on media in the different user groups (see the columns). This illustration presents the aggregated profile of the user styles across all ten countries; it must be stressed that each country profile deviates from this average.

Figure 4. Average minutes a day spent on all media in leisure time in ten European countries among children and adolescents 9 to 16 years old, 1997/98



Source: Johnsson-Smaragdi 2001

BEST COPY AVAILABLE

The staple to the right shows that, on average, 9 to 16 year-olds in the ten European countries devote about 4 ¼ hours a day to all mass media – music media excluded. However, the eight user styles have the following (and other) specific characteristics:

- *Low media users* are most common. They constitute approximately 44 per cent of all children and devote much less time, about 2 ½ hours a day to the media, than the average. Low media users are primarily distinguished by their relatively low use of television, though they watch much more television than anything else. On the whole they tend to have a diversified pattern of media use.
- *Traditional media users* make up about 20 per cent of all children and spend less than 4 hours a day on the media. The traditionalists are low on new media (electronic games, PC, the Internet) and about average on other media.
- *Television specialists* constitute nearly one quarter of all children. They focus heavily on television, on average spending over 3 ½ hours a day on it, thereby being the group devoting most time to this medium. Their total media use is above average, ca. 5 ¼ hours a day.

The three media use styles mentioned hitherto together make up more than four fifths of the sample. The other five groups are, according to the data collected in 1997/1998, composed of less than five per cent each. Particularly the PC specialist groups mentioned below may be growing fast as new media disperse to a majority of the population.

- *Book specialists* spend about 1 ½ hours a day on books. They also spend more than average amounts of time on other print media. Despite this, they spend more time on television than on books, so their total media time is slightly above average.
- *PC specialists* are keen on computers and the Internet. They are also high on, e.g., electronic games, but fairly low on television. Their total time spent on media is high, well over 6 ½ hours a day.
- *PC & games specialists* are also strongly focused on computers and the Internet but even more on electronic games than the above-mentioned group. Their total media use is about the same as that of the PC specialists.
- *Television & video fans* spend large amounts of time on both television and video, but are low on games, computers, and books. Their total media use amounts to 6 hours a day, much above average but less than that of the PC and PC & games specialists.
- *Television & games fans*, finally, spend on average 2 ½ hours a day on electronic games and about as much on television. These young people are also relatively high on video and computers. The group has the highest total media use of all eight groups, about 7 ¼ hours a day.

In spite of individualisation, television is still the dominant medium for *all* user types, both in terms of the number of users and the amount of time spent. Everyone, everywhere, watches television, and television viewing makes up the main part of his or her media time. The new media (electronic games, computer, the Internet) are also used

within all media styles, though the proportions of users and the amount of time spent vary (Johnsson-Smaragdi 2001).

Are Computers Taking Over Television?

Assertions that children are starting to give up the television screen in favour of electronic games and the computer screen often turn up in the press. However, till now no children's research has supported such a general tendency. Children's and young people's TV viewing has, on average, not decreased over time. Rather, the use of new media is added to that of television, at the same time as the trend is individualisation and specialisation of media use. Thus, single individuals may displace certain media in favour of others but this is not the general tendency. This also means that interest gaps are a reality, and that information and knowledge gaps may be reinforced (e.g., Johnsson-Smaragdi 2001, Johnsson-Smaragdi & Jönsson 2000, *Nordicom-Sveriges Mediebarometer 2000*, Roberts et al. 1999).

Patterns of media use are likely to continue to change in the future, since the on-going convergence of media is radically reshaping the media landscape. Games, newspapers, magazines, books, radio, music, film, and television are to a certain extent – in some cases to a great extent – already available on the Internet, and the Net will in all likelihood soon be even easier to access for an increasingly large number of people. In the same vein, digital TV receivers will make possible a whole range of information services.

The Family Context

In countries with few media, collective listening and viewing are common. Many people gather in front of, for instance, the only television or video set in the village, if such a set exists. Or there is public viewing in cafés, libraries and social clubs. In countries, such as India, where television has spread explosively to the homes during the last decade, children's TV viewing occurs almost exclusively within the family circle (Agrawar 2000). With more and more media, as in many industrialised countries, most households now own several TV sets, of which one is often moved into the child's room (e.g. Livingstone, Holden & Bovill 1999, *Nordicom-Sveriges Mediebarometer 2000*, Roberts et al. 1999). A great deal of children also have other media equipment of their own.

One consequence is that children and adults increasingly choose to use different media and watch different programmes on television. Children and parents use the media together less often, talk about the media contents less often, and parents are less likely to have rules for children's media use. To a greater extent than for television, this seems to be true for electronic games (e.g., Casas 2000).

But, as mentioned, the viewing situation does not only differ between countries but is due to many factors. In Egypt, for example, most middle class parents work for not less than twelve hours a day, and often they have more than one job in order to make ends meet, so one cannot rely on parents to guide their children's viewing (El-Simary 1999). Among underprivileged children in Argentina, television is generally situated in the centre of the room (in many cases the only room in the house) and television time is a meeting time, a social family unification. But adults' control over children's watching is almost non-existent; the children watch much television and they watch what they want (Morduchowicz 1999). Again – different characteristics of each media situation must be taken into consideration.

What Media Contents Do Children Prefer?

In both media situations involving more collective media use and those involving more individualised media use, children, to a great extent, watch and listen to programmes that are aimed primarily at adults. Research experience from several countries indicates that young children are fond of children's programmes. But as regards television, many stations around the world do not offer much in the way of children's programming.

The tendency to watch adult programming becomes a more genuine interest of the child's when he or she is around 7-9 years of age and is becoming more curious about the adult world. Children of these ages prefer adult fiction, soap operas, action, etc., but watch the news and other informative programmes to a much lesser degree. If there are children's programmes of good quality and intended for their age group – which is not always the case – they watch such programmes, too.

Domestic Programmes or Imports?

Do children, then, prefer domestic programmes or imports? The answer seems to depend on the amount and quality of the domestic programmes, as well as on language and culture. Given a range of high quality programmes – including home-produced drama and fiction – that reflect children's own culture and language and meet children's needs, the answer to the question is in the affirmative. At least this would be the conclusion from the following examples:

Rydin (2000a) made an inquiry in Australia, Japan and Sweden, countries with a relatively extensive output of children's programmes. It showed that among the 20 most popular programmes in Sweden (the programmes with highest daily viewing figures in January and February 1999) in the age group of 3-11 years, 19 were of Swedish origin. The most watched programmes were drama and fiction based on popular children's stories. Only a programme block of Disney cartoons, i.e., of U.S. origin, could compete with the Swedish programmes. All 20 top ranked programmes were broadcast by the public service company SVT. In Australia, 13 of the 20 top ranked programmes among children in the age of 5-12 years (August 1998) were of U.S. origin. However, in this case one must remember that there are close points of similarities between U.S. and Australian languages. In Japan all 20 top ranked programmes among 3-12 year-olds (October 1998) were of Japanese origin and they were broadcast from a range of TV stations. 12 of the programmes were categorised as cartoons.

Similar research from a couple of Asian countries that produce very few children's programmes, gave rise to other findings: In India, not a single of the few children's programmes recalled by a sample of children interviewed was domestically produced. Instead most children mentioned programmes made for adults as the ones they liked –

crime, thrillers, comedies and family serials. Of 100 most viewed programmes by children between the ages 6 and 14 in 1994 on Malaysian television, only three were children's programmes. These were all foreign programmes (Goonasekera 2000).

Of eleven Asian countries surveyed, three have followed policies conducive to the development of television programmes for children. These are China, Vietnam and Japan. In China and Vietnam support received from the government has been crucial. In Japan public broadcasting policy of NHK gives a lot of attention to children's television. In many other Asian countries children's television programmes have to compete in the marketplace. The advertisers and marketers saw little profit to be made from children's television (ibid.).

In South Africa, the most popular programmes among the whole population are the local (i.e., South African) ones. However, across the three SABC channels and M-NET, the most popular *children's* programmes are American sitcoms and musical programmes. Although the percentage of local children's programming across all broadcasters has increased, children and adults alike argue that these programmes should be more 'relevant' and less foreign (Bulbulia 1998).

> *"We want to hear what other children are going through – what games they play, what songs they sing, what problems they have to solve in their own parts of the world."*
>
> Excerpt from Children's Wish List presented at the Asian Summit on Child Rights and the Media, Manila, The Philippines, 1996

With few exceptions, the pattern of prime-time television viewing among populations as a whole is similar throughout the world – entertainment/fiction, sports and news. In spite of the many foreign satellite channels, the output of national broadcasters attracts most viewers, and the general demand is for more local programming (e.g., Lamb 1997). However, home-produced alternatives – national soap operas, national fiction, etc. – are often lacking or are few. Drama and fiction are expensive to produce and, in most countries, expenditures can not be expected to result in big export incomes, as in the U.S. which dominates world export, or in the few other major exporting countries.

What Is a "Good" Children's Programme?

A Dutch study (Nikken 2000a) about the quality of children's programmes was conducted among four distinct groups of judges: children aged 9-12 and mothers with children 3-12 years old, respectively, in their capacity as consumers of children's programming, and programme makers and critics, who are professionally occupied with the production and evaluation of children's television.[1]

No less than 19 different types of quality standards were found that are applicable to children's TV programmes. Of these standards, seven were shared by the four groups. However, it appeared that each group had its own view on the importance of the shared standards. Significant differences were found particularly between producers and critics, on the one hand, and children and mothers, on the other. For example, children and mothers foremost expected a programme to be "comprehensible", whereas professionals ranked this standard only fourth, after "involvement" and "credibility". Another difference was that mothers expected children's programmes to be free of violence and frightening scenes significantly more than children did, whereas

Note

1. Samples and methods: 427 children in grades 4-6 (9-12 years old) in five primary schools filled in questionnaires. 357 mothers with children aged 3-12 years were interviewed via telephone. 163 television professionals at international conferences and in the Netherlands filled in questionnaires. As for critics, 441 television reviews of children's and youth programmes in Dutch newspapers and magazines were content analysed.

programme makers were the least concerned about violence, foul language and frightening scenes.

Research does not support the idea that all children or teen-agers – or, for that matter, adults – like violent films and programmes. For example, a survey conducted in 1995 among 14- to 17-year-olds in Moscow showed that although children and young people now are regaled with pictures filled with violence, cruelty and gore, and although the youngsters exposed themselves to a large amount of film violence, about 30 per cent said that they "liked" them, whereas most of the teen-agers estimated them as "so-so" or voiced their "dislike" (Tarasov 2000). Interviews with young children in Egypt revealed that they like action and exciting experiences when watching television, but that it does not always have to be violent (El-Simary 1999). Neither do children like all kinds of animation, which has dramatically increased across the globe. According to a study in Southern Natal, South Africa, for instance, many children feel at times unhappy and uncomfortable when watching programmes aimed specifically at them, such as *Power Rangers* and *Biker Mice from Mars* (Ramsden 1997).

The fact is that the audience is rarely given a fair choice. Most countries are heavily dependent on television imports – and a great deal of the exports are produced with dramatic ingredients that can be understood by as many cultures as possible. Thus, what basically drives media violence is not popularity but competition and global marketing (Gerbner 1997).

There is no given formula for a "good" programme or media content. Children are curious and active and they orient themselves in the environment in order to construct meaning. They want to learn, enjoy themselves, build up social relations and create their identity – also by means of the media. If asked why they use different media, children answer that they are looking for entertainment, information, social contacts and possibilities for identification – although they tend to use their own and not these adult expressions (e.g., von Feilitzen 1976). What children need, then, is not only pleasure or wishful identification for the sake of mere entertainment; they also want to learn and build up their sense of social belonging – often by means of dramatic media contents. Moreover, they sometimes want to identify with children who are similar to themselves.

> *"We want all children to see someone like them on television. Why can't children on television have glasses? Why can't some children on television be overweight? Many children from around the world never see anyone like them on television who speak their own language. Sometimes they only see programmes from America."*
>
> Excerpt from Introduction to the Children's Charter on Electronic Media presented by the junior delegates at the Second World Summit on Television for Children, London, U.K., 1998

Why Are Children Fascinated by Electronic Games?

In regions with many media, children and young people as a rule use new media more than older generations do. This is not only a result of the fact that young people are fascinated by new media, curious about them, or find them more "natural", since they are growing up with them, but also of purposeful marketing by the industry. By directing media contents and advertising to the young, it is easier to attain penetration among adults, now and in the future.

Research on children's use of the Internet and of video/computer games is in its infancy. Certainly, children use these media for a variety of individual reasons. What we do know is that when children have computers at home, they use them more often for recreational

and entertainment purposes than for schoolwork (e.g., *Nordicom-Sveriges Mediebarometer 2000*, Petrov 2000, Roberts et al. 1999).

As regards electronic games, the ones that children and young people – above all boys – prefer belong to the genres of "action/combat", "sports/racing", "strategy" and "adventure" (Petrov 2000, Roberts et al. 1999), genres that often contain violence. These genres are more frequent among video games, whereas the games played on computers are more diversified. Research suggests that what players themselves find most motivating is not the violent narratives *per se*, but the challenge, i.e., learning how to advance in the game, overcoming difficult situations, solving problems, and competing, something which is made possible by the interactive nature of the games. Essential is also the emotional excitement and immersion that the games give rise to. However, the violence in the games is a motivating factor, too, primarily for boys (Christofferson 1999, Holm Sørensen & Jessen 2000, Kline 2000, Nikken 2000b).

42

The Image of the Child

Researchers in several countries have begun writing the history of children's programming and found interesting changes over time – in style, topics, etc., and, not least, in the images of children and the construction of childhood. The changing child constructions in the media are dependent on, among other things, variations in the cultural climate in society and the broadcasting policies during different periods, as well as the increasing competition from other media and channels (e.g., Buckingham 1999a, Lykke Christensen in progress, Pecora 1998, Ponte 1998, Rydin 2000b, Schmidbauer 1987). Naturally, the growing proportion of animated children's series spread across the world also means different constructions of children. It goes without saying that, on contemporary television, children in many countries are more often animated animals and fantasy figures, while 'real-life' children are more rare.

Children Are Underrepresented in the Media

Apart from child images in children's programming, children's books, etc., a general pattern in the media output *as a whole* is that children are heavily underrepresented. They are seldom seen, their voices are seldom heard, and adults in the media seldom talk about children (von Feilitzen in progress). Many content analyses show that similar patterns are valid for elderly, women, people with low-income occupations, as well as ethnic and linguistic minorities. Instead, adult men belonging to the middle and upper classes and to the majority population, are clearly overrepresented in the media contents. A widespread interpretation of these recurring patterns is that the culture, of which media make up a greater and greater part, in this way reflects the power hierarchy of society and the cultural weight and value of different population groups. The fact that children, among others, appear and are portrayed seldom in the media output may, thus, be regarded as an indication that they are, in many respects, attributed a lower value, and that the media, in this way, give expression to, and exercise, a form of cultural oppression.

In addition, as is the case for media's portrayal of adults, certain social categories of children are portrayed more seldom than others. Not only are younger children represented proportionally less often than older children, but there are also fewer girls than boys, and fewer children belonging to the working class, or to ethnic and linguistic minorities, than children belonging to the middle class and to the majority of the population (e.g., Gerbner 1999).

When children are portrayed in the media, this also often occurs in special contexts. Naturally, the image of the child differs from one programme to another, from one book to another, from one article to another – and in different media, countries, regions and social and cultural contexts. Research on how children are portrayed in the me-

dia is meagre and fragmentary. But the existing work indicates that when repeated media patterns are analysed, certain clear constructions recur. One such recurrent image in news media, at least in some countries, is that children are often represented in relation to violence and crime, where children and young people both are perpetrators and victims, and where children are physically and sexually abused. The consequence is that young people often are represented as a problem and a threat, and that vulnerable groups are stigmatised without respect for their integrity, something which also occurs in connection with media's reports of war, catastrophes and starvation (e.g., Gilani 1999, Sadozai 2000).[1]

Another recurrent picture in the media is the good, innocent and sweet child. This picture reaches its extreme in advertising (Rao 1999). And at least in some countries, the image of the child, especially the female child, both in advertising and other fiction, is also seasoned with exaggerated or uncalled-for sexual elements (Gerbner 1999, Jempson 1999). Advertising is also the only medium where children are relatively common (von Feilitzen in progress). The fact that children are more common in advertising than in the media contents generally is with all probability a sign of their comparatively high economic-consumption value in society – as present and future consumers and as selling concepts and advertising strategies for products, values and life styles.

It is true that children's programmes, children's books, children's magazines, etc., are often important exceptions and that producers and authors of child media often struggle in order to compensate for the biased constructions of children in the media contents aimed at adults. However, as mentioned, the situation within child media differs greatly between countries. In many places in the world, producers of children's programming work in deteriorated or from the outset difficult economic or other circumstances. And even in countries with better resources for children's media, such contents make up only a small part of the whole media output. Besides, even if there are popular children's programmes, children's books, etc., children also watch and listen to, especially from 7-9 years and upwards, most kinds of adult fiction, and sometimes news and information, late at night. The media depictions of children, and the absence of them, may also influence adults' ideas and conceptions of children.

Children's Views

Neither is it the case that children themselves are completely positive about the way media represent them. For instance, the majority of 11- to 16-year-olds in a nation-wide survey in the U.S. said that when they see kids in the news, they are involved in crime, drugs or violence (Children Now 1994). According to another U.S. study, 10- to 17-year-olds clearly see inequities in media's portrayals of social class and ethnic and linguistic depictions, and overwhelmingly believe that it is important for children to see people of their own race on television. As one African-American boy summed it up: "People are inspired by what they see on television. If they do not see themselves on TV, they want to be someone else." (Children Now 1998) An investigation conducted by children themselves on how children are portrayed in the press (Children's Express, U.K., 1999) did not reveal any press story that gave a realistic image of children. According to the study, all the portrayals were instead stereotypes and almost no story portrayed children from the viewpoint of the child.

In December 2000, UNICEF started a media discussion on the theme "How good is media coverage of Young People?" on its web

Note

1. In 1998, the International Federation of Journalists adopted draft guidelines for reporting children's issues (see under the heading "International and Regional Declarations and Resolutions on Children and Media"). There are also organisations and associations, such as ANDI, PressWise Trust, SPARC and others, that train journalists and producers to become aware of the problems of existing child images and/or monitor the media output in this respect (see, e.g., under the heading "Examples of Organisations and Networks – Media Literacy and Children's Participation").

site Voices of Youth (http://www.unicef.org/voy). The questions addressed to young people are: "In television and radio shows, newspapers, advertisements or other kinds of media, are the images that you see of children and young people fair? Are they realistic? Accurate? Stereotyping? Give an example, and give your opinion about it!"

Young people everywhere are welcome to participate in this online forum. Opinions from it were presented to media professionals during the 3rd World Summit on Media for Children in March 2001, Greece (see under the heading "Examples of International Meetings on Children and Media since 1990" in this book). After that the forum has continued.

Generally, the young people who have taken part in the discussion express negative opinions about the media coverage. We reproduce a few examples in the following box:

"As a young African, Kenyan girl it is so frustrating to see the stereotype of the African child and the African youth in images made by people of particularly the west. I feel humiliated and abused and also helpless because there is no way to voice my objection. I feel it is wrong not to be able to have a say in how we as Africans, as youthful women, see ourselves. If I tell a western person that I don't have flies on my face while my mother carries water on her head in a desert with lions in the background, most of my Internet friends are very surprised.

As an African youth and a girl, I feel disadvantaged several times not because of my circumstances but because of the images and stories created by others and distributed about my life, my past, my dreams and even my future. When the time comes for me to play a role in the world, there is none left for me because others' prejudices, backed up by images which they have selected as 'African', have already determined a place for me without respecting my right to own my own image.

It makes me wonder how many images of the world are real. I am not even sure this forum will make a difference but at least it is a chance to state how I feel and why the future seems so bleak."

Alison Ojany Owuor, age 17, Kenya, January 18, 2001

"In my opinion the worst image of young people in the media is when they show that young people are indifferent."

Efthimis Vezaris, age 15, Greece, February 20, 2001

"Children are not focused enough on. Media mostly focuses on adults. It always highlights negative things about youth instead of positive. Media gives a false interpretation of who we are and where we live. It raises false expectations because of the glitsy world it presents. Parents need to say, 'You may not look like a Barbie-doll but we love you just the same!' Representations of Africa are generally negative, and show our people as victims. Our local TV programmes need to be more multi-cultural. We also never hear the children's point of view in newscasts – it's always through adult eyes."

KwaZulu/Natal Youth Peace Forum, age 16, South Africa, March 21, 2001

"I think that media make from young people something like monsters and shrews. They always write about youth criminals and they don't notice truth. Media must more write about our good qualities."

'Monsters', age 17, Slovakia, March 23, 2001

"I think that the media coverage on children and youth and what they do is very little, and what is reported in the news, are all bad things that happen to youth or bad things that youth do. IMO, there isn't enough coverage about actions and opinions of young people in media sources such as newspapers and daily news (television).

The media uses stereotypes in ways that are not realistic, to create a shaped, attractive image that will effect the reading\watching audience. For example: surf into msn.com, into house & home, for example. What do you see? Kids, 'happy families', etc. What do you think, are these really happy families..."

Fangman, age 14, country ?, August 24, 2001

Source: http://www.unicef.org/voy

There are also some other descriptions of what various groups of children do not like about the media's images of them – and how they would like the situation to be instead. These viewpoints and advice can be found, e.g., in charters and wish lists presented by child groups at The Asian Summit on Child Rights and the Media, 1996 (de los Angeles-Bautista 1999), The Second World Summit on Television and Children in London 1998 (reproduced in von Feilitzen 1998), and in a media education class in Austria (Geretschlaeger 1999). Advice can be found, as well, in the above-mentioned study by Children's Express and an article by Jempson (1999). A few of the several recurrent themes in these viewpoints are that children want to be taken seriously and that they want to be allowed to speak for themselves. Further detailed views from more children all over the world are needed. Awaiting these, we reproduce here the conclusions drawn by Save the Children, U.K. (McCrum & Hughes 1998), based on talks with children and young people in Barbados, Canada, England, Israel, Namibia, Northern Ireland, Palestine and Romania:

We asked children what they thought about how the media depict them. This is what they said:

Children don't like to see...

- children's serious comments used as light relief or a joke (funny to adults, not so funny to children)
- a very 'cute' child used to add appeal
- photos and descriptions of children in miserable situations used as tearjerkers. They do nothing for children's self-respect, or for the audience's respect for them
- children being patronised and spoken down to
- adults speaking for children, when the children know more about the subject in question
- children being made to perform like circus animals
- adults showing off children's ignorance
- adults putting words in children's mouths, or interrupting them
- children being made to look passive when they're not
- young people lumped together as a problem group called 'youths'.

Children want you to...

- let them speak for themselves without adult interference
- treat them as equals, human beings like everyone else
- ask them what they think about issues covered in the media
- give them the chance to speak freely to adults as well as other children
- see them as individuals, with their own thoughts, enthusiasms and concerns
- value their experience – they may be young, but they've already learnt a lot about life
- let them be themselves, not what other people want them to be
- take their opinions seriously.

Source: McCrum & Hughes 1998

Reception and Influences of the Media

Children's Reception of Media in Everyday Life

Children use media because they, among other things, find them fun, exciting and imaginative, and because they experience learning through media. Children also feel that they "get inside" media people and events, sometimes experiencing friendship. At the same time media use is often a real social event – the reception situation means that you meet and talk with family members or friends (von Feilitzen 1976).

This applies to child and adult programming alike. For example, children are often fascinated by soap operas and action programmes because they find them thrilling and think they gain insight into and understand the moral and social problems of the adult world.

There are hundreds of long-standing studies of children's reception of various programmes – including what children feel about them, how they interpret them, and what they understand in different ages. Of possible special interest here is a recent trend in child research, at least in some countries, trying to relate – by means of qualitative, informal and media ethnographic studies – the child's media reception to an even wider context, that is, to find out, from the child's perspective, what the media contents mean in everyday life. There is also a trend, sometimes coinciding with the last-mentioned one, focusing on children's reception of, particularly, popular culture, not least global products such as *Teletubbies* (e.g., Götz 1999), the Disney universe (e.g., Drotner in progress), and which benefits children might derive from various soap operas (e.g., Pasquier 1999) or horror films (Jerslev 1998). Other projects using this approach deal with the meanings children construct from computers and Internet in everyday life (e.g., Johansson 2000) and how Internet chat contributes to children's identity building (Holm Sørensen in progress). Sometimes there is reason to speak of whole global cultural communities (e.g., children playing on-line games, exchanging *Pokémon* cards, or sharing interests with other hip-hoppers). Simultaneously, however, the global and the local also create syntheses in each country, and there are still deeply rooted differences in children's reception as a function of age, gender, class, life in the city- vs. countryside, ethnicity, religion and nationality.

Thus, within this kind of research children are seen as agents – acting subjects – and as more or less competent media users. The reasons why children use media and what each unique child gets out of the programmes, books, electronic games, Internet chats, etc., depend on this child's needs, intentions, experience of self and group-affiliation, age, gender, ethnicity, life-style, socio-cultural background, life context, and the specific reception situation. In this whole context the individual constructs sense and meaning of the media contents, just as she or he does with all other activities and social contacts when orienting in the environment, trying to organise life and find an acceptable place or identity through this negotiating process.

Some research within the extensive field of media education and media literacy can also be said to perceive children as more or less empowered media users.

Influences of the Media

However, only emphasising the fact that children – and adults – are active creators, that we all make sense of what we see, hear and read, might give the impression that we are not influenced by the media in other, non-intentional ways, too. These influences can be both beneficial and harmful and are, as are our media choices, also largely dependent on what the media offer.

In research on children and media, there are many findings of beneficial influences, often from programmes and other media contents intended for children, for instance as regards improved or increased learning, perceptual-motor skills, social competence and tolerance.

Not surprisingly, most child studies on media influences have focused on harmful consequences caused by concern among parents, teachers and other voices in the public debate. As is well known, thousands of these studies treat media violence. According to these studies, film- and TV violence have multiple influences on viewers. Research from some countries shows that, besides some desirable influences, media violence contributes to undesirable fear, erroneous conceptions of real violence, habituation to violence in the media, imitation, and, to some extent, destructive aggression – if other and far more decisive factors promoting destructive aggressiveness are also present (e.g., von Feilitzen 1994). At the same time, research from other parts of the world suggests that not even these results can be readily generalised to other nations (e.g., Linné 1998, Kodaira 1998). Since many people ask especially what research says about the influences of media violence, we have devoted a more detailed section in this book to the area – see under the heading "Influences of Media Violence". [1]

Not all studies on harmful influences deal with media violence. There are also studies on, for example, what conceptions children receive of gender roles, the elderly, the family, ethnic minorities, other people and countries, war and peace, and on whether the media and their contents lead to isolation, disregard for homework and outdoor activities, eating disorders, and consumerism.

As a general rule, media contents seldom have a *direct* or *sole* influence on our *actions*. Instead, we get from the media a host of *mental* impressions – conceptions, ideas, feelings, experience – that are mixed with all other conceptions, norms, values, feelings, etc., deriving from our own practice, and from family, school and peer groups, and that often are of greater importance. Taken together all these different kinds of impressions – from the media *and* from persons and our own practice in real life – increase or diminish our disposition to act.

Thus, it is not only media that shape gender roles, or give rise to injustices based on age, gender, or socio-cultural affiliation, or that lead to racism, eating disorders, consumerism, isolation, sexual abuse, poverty, aggression, violence, war, etc. But media do *contribute* if other factors are working in the same direction. And the role of media can sometimes be greater, especially when we have no experience of our own – or when we do not receive information from, or have been unable to form an opinion through, our personal environment.

Similarly, media cannot be the sole cause of positive societal change, e.g., diminished information gaps, educational revolution,

Note

1. The Clearinghouse has also released other publications on this topic: The aim of the Clearinghouse yearbook *Children and Media Violence* (Carlsson & von Feilitzen 1998) is to promote a comprehensive international picture of the research findings in the field. The book contains reviews and case studies of media violence research conducted by researchers in Argentina, Australia and New Zealand, Europe, Israel, Japan, and the United States. There is also a global study. The Clearinghouse yearbook *Children in the New Media Landscape: Games, Pornography, Perceptions* (von Feilitzen & Carlsson 2000) deals with violence in video and computer games, pornography and sex in the media – not least on the Internet, as well as audience perceptions of violence and sex in the media. The research presented is performed in Austria, Australia and New Zealand, Chile, Denmark, Canada, Germany, Japan, the Netherlands, Norway, Singapore, Spain, Sweden, the United Kingdom, and the United States. Many studies on media violence have also been reported in the Clearinghouse newsletters, and have been collected in several bibliographies and a literature data base available on the Clearinghouse's web site. For more information, please, visit this web site: http://www.nordicom.gu.se/unesco.html

48

tolerance, democracy and peace. However, media can contribute if they work in that direction.

More Examples of Recent and Current Research

For those interested in knowing more about recent and on-going research on children and media, we highly recommend the speeches and papers given at the two International Forums of Children and Media Researchers in Paris 1997 and Sydney 2000 (see publications, web site and contact details under the heading "Examples of International Meetings on Children and Media since 1990").

We at the Clearinghouse are also grateful for the many tips about research sent to us from around the world. The following two lists contain only a handful of all such information that has reached us lately.

A Few Examples of Recent Publications

Agrawal, Binod C., Karnik, Kiran S., Lal, C. & Vishwanath, K. (1999) *Children's Television in India. A Situational Analysis*. New Dehli, Concept Publishing Company (83 p.)

Basta, Samir S. (2000) *Culture, Conflict & Children. Transmission of Violence to Children*. Lanham, Maryland, Rowland & Littlefield (256 p.)

Ben Slama, Rachid (2000) *La jeunesse tunisienne aujourd'hui. Volume 1. Données de base*. Tunis, Club UNESCO ALECSO de Tunis (CUAT) (127 p.)

Buckingham, David (2000) *After the Death of Childhood. Growing Up in the Age of Electronic Media*. Cambridge, Polity Press (245 p.)

Büttner, Christian, Crans, Cornelius, von Gottberg, Joachim & Metze-Mangold, Verena (eds.) (2000) *Images sans Frontières: Media Safeguards for Young People in Europe*. Giessen, Psychosozial Verlag (246 p.)

Calvert, Sandra (1999) *Children's Journeys Through the Information Age*. Boston et al., McGraw-Hill College (298 p.)

Cupitt, Margaret (2000) *Children's Views about Media Harm*. Sydney, University of Western Sydney and Australian Broadcasting Authority, Monograph 10 (66 p.)

Drotner, Kirsten (2001) *Medier for fremtiden. Børn, unge og det nye medielandskab* [Media for the Future. Children, Young People and the New Media Landscape]. København, Høst & Søns Forlag (248 p.) (in Danish)

Durkin, Kevin & Aisbett, Kate (1999) *Computer Games and Australians Today*. Sydney, Office of Film and Literature Classification (155 p.)

Frémont, Pierre & Bévort, Évelyne (réd.) (2001) *Média, violence et education. L'école face aux discours sur la violence tenus dans les médias*. Actes de l'université d'été, Caen 5-8 juillet 1999, Centre de liaison de l'enseignement et des moyens d'information (CLEMI), Centre de recherche sur l'information, la formation et l'éducation aux médias (CRIFEME) avec la participation du Groupe de recherche sur la relation enfants-médias (GRREM). Paris, Centre national de documentation pédagogique (184 p.)

Goonasekera, Anura (ed.) (2001) *Children in the News. Reporting of Children's Issues in Television and the Press in Asia*. Singapore, Asian Media Information and Communication Centre/School of Communication Studies, Nanyang Technological University (492 p.)

Harrison, Kirsten (2000) "Television Viewing, Fat Stereotyping, Body Shape Standards, and Eating Disorder Symptomatology in Grade School Children", *Communication Research*, Vol. 27, No. 5, p. 617-640

Jarlbro, Gunilla (2001) *Children and Television Advertising. The Players, the Arguments and the Research during the Period 1994-2000*. Stockholm, Swedish Consumer Agency (29 p.)

Karlsen, Faltin (2000) *Dataspel og vold* [Computer Games and Violence]. Oslo, Statens Filmtilsyn (95 p.) (in Norwegian)

Lealand, Geoff (2001) "Some Things Change, Some Things Remain the Same: New Zealand Children and Media Use", *Simile* (e-journal), No. 1., Toronto, University of Toronto Press

Livingstone, Sonia & Bovill, Moira (2001) *Children and Their Changing Media Environment. A European Comparative Study*. Mahwah, NJ, Lawrence Erlbaum Associates (383 p.)

Lykke Christensen, Christa (ed.) (1999) *Børn, unge og medier. Nordiske forskningsperspektiver* [Children, Young People and the Media. Nordic Research Perspectives]. Göteborgs universitet, Nordicom (307 p.) (in Danish, Norwegian and Swedish)

Löhr, Paul & Meyer, Manfred (1999) *Children, Television and the New Media. A Reader of Research and Documentation in Germany*. Munich, Internationales Zentralinstitut für das Jugend- und Bildungsfernsehen (IZI) (447 p.)

Merlo Flores, Tatiana (2000) *El impacto social de la imagen*. Buenos Aires, Universidad Católica Argentina, EDUCA, Universitas SRL (428 p.)

Messenger Davies, Máire & Mosdell, Nick (2001) *Consenting Children? The Use of Children in Non-fiction Television Programmes*. London, Broadcasting Standards Commission (120 p.)

Nathanson, Amy I. (2001) "Parents Versus Peers. Exploring the Significance of Peer Mediation of Antisocial Television", *Communication Research*, Vol. 28, No. 3, p. 251-274

Odukomaya, O.A. (2000) *Media Behaviour of Adults and Children in a Nigerian City*. University of Lagos, Department of Mass Communication, Nigeria

Pinto, Manuel (2000) *A Televisão no Quotidiano das Crianças* [Television in Children's Everyday Lives]. Porto, Rainho & Neves Lda./Santa Maria da Feira (396 p.) (in Portuguese)

Schorb, Bernd & Theunert, Helga (Hrsg.) (2000) *„Ein bisschen wählen dürfen..." Jugend – Politik – Fernsehen. Eine Untersuchung zur Rezeption von Fernsehinformation durch 12- bis 17-jährige*. München, Edition TelevIZIon (212 p.)

Seip Tønnessen, Elise (2000) *Barns møte med TV. Tekst og tolkning i en ny medietid* [Children Meeting Television. Text and Interpretation in a New Media Age]. Oslo, Universitetsforlaget (280 p.) (in Norwegian)

Sierra, Francisco (2000) *Introducción a la teoría de la comunicación educativa*. Sevilla, Editorial MAD (270 p.)

Singer, Dorothy G. & Singer, Jerome L. (eds.) (2000) *Handbook of Children and Media*. Thousand Oaks, Sage (783 p.)

Smith, Stacy L. & Barbara J. Wilson (2000) "Children's Reactions to a Television News Story", *Communication Research*, Vol. 27, No. 5, p. 641-673

Strasburger, Victor C. & Donnerstein, Edward (2000) "Adolescents and the Media in the 21st Century", *Adolescent Medicine: State of the Art Reviews*, Vol. 11, No. 1, p. 51-68

Söderberg Widding, Astrid (2000) *Våldsamt populärt. 1990-talets mest sedda filmer och videogram* [Violently Popular. The Most Viewed Films and Videos of the 1990s]. Stockholm, Våldsskildringsrådet (163 p.) (in Swedish)

Van den Bergh, Bea & Van den Bulck, Jan (eds.) (2000) *Children and Media. A Multidisciplinary Approach*. Leuven, Garant (235 p.)

Walters, Reece & Zwaga, Wiebe (2001) *The Younger Audience: Children and Broadcasting in New Zealand*. Palmerston North, Dunmore Press (123 p.)

Wartella, Ellen, O'Keefe, Barbara & Scantlin, Ronda (2000) *Children and Interactive Media: A Research Compendium*. New York, NY, Markle Foundation – the full report may be accessed at http://www.markle.org/news/digital_kids.pdf

A Few Examples of On-going Projects

Asian Institute of Journalism and Communication, Manila, Philippines; and universities in Malaysia, Thailand and Vietnam

Child Right Media Indicators. A Case Study of Selected Countries

The research aims at developing Child Rights-sensitive media indicators in all phases of the editorial process (expected to be completed in 2001).

Ferran Casas, Marta Sadurní, Carlos Rostan, Manuel de Gracia, José M. Perez Tornero, Carlos Alsinet, Cristina Figuer, Monica Gonzalez, Sergi Pascual, Research Institute on Quality of Life, University of Girona, Girona, Spain

Audio-visual Media: Between Adults and Children

The first stage of the project is quantitative and based on similar questionnaires administered separately to children and their parents. Data are being collected about television, video games, computers, mobile phones and some of their facilities. The questionnaires explore perceptions, attributions, expectations, and satisfactions in relation to media use and media talk. Besides in Spain, data are at present being collected in Brazil, India, Japan, Norway and South Africa.

Kirsten Drotner, Centre for Child and Youth Media Studies, Department of Literature, Culture and Media, SDU Odense University, Denmark; Sonia Livingstone, London School of Economics and Political Science, London, U.K.; and Dominique Pasquier, CNRS Université, Paris, France

Public and Private Net Uses

A comparative research project analysing 12-16 year-olds' social and symbolic diversity of Internet uses (expected to be completed in 2005).

Alexander Fedorov, Taganrog State Pedagogical Institute, Taganrog, Russia

Russian Media Education in the Information Age

The aims of the project are, among other things, to define the place and future development of Russian media education, to systemise its basic concepts, models, tasks and methodological principles, and to analyse its social, cultural and political context (expected to be completed in 2002).

Wassilios E. Fthenakis, Hans Eirich, Kristin Gisbert, Wilfried Griebel, Pamela Oberbeumer, Almut Reidelbuber and Thomas Wörz, Staatsinstitut für Frühpädagogik, München, Germany

Konzeptionelle Neubestimmung von Bildungsqualität in Tageseinrichtungen für Kinder mit Blick auf den Übergang in die Grundschule

International research on children's resilience, coping with transitions and learning how to include the use of media. Conclusions for education are drawn (expected to be completed in 2002).

50

Bradley S. Greenberg, Linda Hofschire, Matthew Eastin, Jeff Davis and Ken Lachlan, Michigan State University, Department of Telecommunication, E. Lansing, MI, USA

The Portrayal of Body Types on Commercial Television

Content analysis of 285 primetime broadcast TV programs from six networks, relating body type to behaviours, individual attributes and interpersonal relationships (expected to be completed in 2001).

Maya Götz, Internationales Zentralinstitut für das Jugend- und Bildungsfernsehen (IZI), München, Germany

Alles nur Seifenblasen? Bedeutung von Daily Soaps für Kinder und Jugendliche

Qualitative interviews with about 400 soap fans aged 10-15 show that soap operas are used for information and entertainment, as a mirror of one's own awareness of life, but they are also some kind of substitute for feelings which are otherwise not lived out (expected to be completed in 2001).

Ismina Hassapi, Department of Sociology, Panteion University of Social and Political Science, Athens, Greece

The Use of Electronic Media and the Interpretation of Media Messages by Young Children

This doctoral thesis makes use of unstructured focused interviews with children aged 5-6 and 9-11, and aims at: 1) exploring the use of electronic media, the factors that affect such use and the social context in which it takes place; and 2) investigating the interpretation of media messages, the factors influencing the meaning making process and the way media material is transformed and used by children in their individual and group play and their social relationships (to be completed in late 2002).

Andrew Hart, Media Education Centre, Research and Graduate School of Education, University of Southampton, England; and co-researchers in Belgium, England, Finland, France, Germany, Greece, Hungary, Ireland, Netherlands, Norway, Russia, Slovenia, Spain and Switzerland

EuroMedia Project

This European comparative study deals with the situation of media education among children aged 14-16, taking into account teachers, schools as institutions, and national and local authorities (publication expected in 2002).

Marcel Machill & Christina Camier, Bertelsmann Foundation, Gütersloh, Germany

Internet: Responsibility @ School

What instruments can guarantee the responsible use of Internet at school? The project has identified best-practice models at German, British, Norwegian and U.S.-American schools (publication expected in 2001).

Jenny Mostert, Natal University, Durban, South Africa

Hegemonic Masculinities in Video Arcades, Games and Users

Research concerned to investigate the gendered nature of video arcades and games, in relation to the perceptions and attitudes of the users to them (expected to be completed in 2001).

Norma Pecora, School of Telecommunications, Ohio University, Athens, USA; John P. Murray, Kansas State University, USA; and Ellen Wartella, University of Texas, Austin, USA

Children and Television: 50 Years of Research

An edited book that will be an update of a previous book by John P. Murray, *Television and Youth: 25 Years of Research and Controversy*, and that will include a comprehensive bibliography of research on children and television in the U.S. (expected to be completed in 2001).

Cristina Ponte, Department of Communication Science, Faculty of Social Sciences and Humanities, Universidade Nova, Lisboa, Portugal

How Print Media Cover Children and Childhood

The project aims to analyse how print media has covered children and childhood issues for 30 years (1970-2000), and if the coverage is related to changes in the newsroom or to the social visibility of children (expected to be completed in 2002).

Lawrence J. Rosenkoetter, Sharon Rosenkoetter and Rachel Oztretich, Department of Human Development & Family Sciences, Oregon State University, Corvallis, OR, USA

Intervention for Children and Media Study

A yearlong intervention with first and third graders, that seeks to mitigate the harmful effects of violent TV. Twelve classrooms at four schools will receive approximately 35 lessons designed to decrease the viewing of violent TV, increase participants' understanding that TV presents a seriously flawed view of violence, and decrease participants' identification with violent TV characters. A second condition will supplement a parent education component designed to enhance the effects of the classroom intervention (to be completed in early 2002).

Els Schelfhout, Centre for Media Sociology, Free University Brussels, Brussels, Belgium

The Educational Use of Audiovisual Media within the Framework of the Defence of Training Towards Committed Citizenship

What causes intolerant attitudes in children and how can they best be controlled? Teachers and primary school children in over 75 schools took part in this project, which shows that the influence of media is stronger than that of family, friends and teachers when it comes to knowledge about and opinions on other ethnic groups and nationalities. Media education in school is strongly recommended as a solution (doctoral thesis published in 2001).

Ruth Zanker, The New Zealand Broadcasting School, Christchurch Polytechnic Institute of Technology, Auckland, New Zealand

What Now? A Television Production Case Study Exploring Provision for 6-12 Year Old Children in New Zealand

An ethnographic case study of children's television production, exploring producer agency within the 'politics for manœuvre' of de-regulated broadcasting in New Zealand. The study analyses how the global is manifest in local production decisions and the implications of funding tensions and conflicting stakeholders for the provisional, contingent weaving of resources for local identity building for children (doctoral thesis completed for submission in 2001).

52

A Growing Global Awareness

During the 1990's, the inherent risks associated with the ever intensifying transnational flow of satellite TV channels, electronic games and Internet – as well as the growing insight that national programming and other media contents for children are threatened or have always been marginalised in most countries – have given rise to several debates about what international means might exist to counteract undesired media contents and to support media that both guarantee freedom of expression for adults as well as children, and that respect children's right to receive material that is good for them, while protecting them from harmful influences.

At the same time, we have seen that the media situation varies widely in different parts of the world. Whereas children in high-income countries are referred to as a multimedia generation, many of the world's children still do not have access to television in their homes, and the lack of books is overwhelming. How can media be a resource for education and democratic participation, if parts of the world live outside the communication revolution?

Even if producers of children's programming are aware that children need special consideration, many richer countries lack the political will to resist commercial pressures and create a subsidised space for children's media. In many countries in Africa, Asia and Latin America, on the other hand, media professionals often work under very different and more difficult circumstances. Governments are burdened by graver issues, e.g., providing shelter, food, health services, electricity and other basic necessities for the population. Therefore, educational and volunteer organisations have an essential role in supporting children's media. In sum, much needs to be done as regards children and media in the world. Each country must both work locally and cooperate regionally. And the world community must take a more serious interest.

A large number of people and organisations have, therefore, concluded that it is important to raise the topic of children and media to a global plane. This is made even more important by the fact that 36 per cent of the world's population consists of children under 18 years of age.

There are numerous examples of global and regional activities concerning children and media. Some activities are long standing. During the 1990s, however, global activities focusing on children and media have intensified into a notable international movement. This movement, which mostly aims at defending children's interests, can be regarded as a direct response to the spread of satellite television, games, Internet, etc., beyond national borders and influence. An essential support for the movement is the UN Convention on the Rights of the Child. Sometimes it is a critical counter-movement; sometimes it comprises efforts to establish discussion platforms among media professionals, politicians, children, parents, teachers, and various child

advocacy groups. This whole movement points to a growing global awareness of children and their media situation.

The following examples in this publication show that there are many ways of standing up for children, trying to improve their media conditions and counteract the resignation felt concerning solutions to problems experienced with the media. The examples refer, among other things, to aspects of work by the UN, UNESCO and UNICEF, and to regional guidelines on media contents agreed upon by politicians, regulators or by the media professionals themselves. Other examples are meetings and declarations to promote children's access to media, as well as better production conditions for, and diversity and quality in, children's programming. Still other examples are research conferences and seminars on children and media, which strive to make children's voices heard, as well as meetings on media education, media literacy and children's participation in media production to facilitate their competence as media users. There are also examples of various kinds of international, regional and national voluntary associations and organisations that have children's rights and child and media in view.

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Examples of International Meetings on Children and Media since 1990

It must again be emphasised that some international and regional events for children and media are long standing and regular. This is true, for example, of certain major international festivals for children's films and television programmes, such as PRIX JEUNESSE International, established in 1964 and held every second (even) year in Munich, Germany; PRIX DANUBE established a few years later and held every second (uneven) year in Bratislava, Slovak Republic; and Japan Prize International Educational Program Contest starting in 1965 and taking place each year in Tokyo. It is also true of the long standing biennial congresses of IBBY (The International Board on Books for Young People), as well as of several regional media unions and networks, not least the European Broadcasting Union (EBU). In addition, international meetings related to children and media have been arranged by research and media literacy organisations, such as the Media Education Research Section within the International Association for Media and Communication Research (IAMCR) and the Newspaper in Education (NiE), an activity run by newspaper publishers within WAN (the World Association of Newspapers). All these – and other – recurrent activities have not only had an essential influence on advancing the quality of children's media through screenings, awards, information exchange, guidelines, and co-operation between countries, but have also promoted research on children and media as well as media literacy.

In the list that will follow in this section, these well known, established events will not be mentioned. Instead, the idea here is to present examples – in an impressionistic and by no means comprehensive way – of new kinds of global and regional meetings that have taken place since 1990, in the hope of giving the reader an understanding of what we mean by "a growing global awareness" of children and media.

The examples are not presented chronologically but after focus area. First covered are meetings mainly for professionals working with children's media. The aims of these gatherings have been to improve the profile of children's programming and other child media contents throughout the world, to prompt initiatives to advance the diversity and quality of children's broadcasting, and to promote research, co-operation, exchange and training for those concerned with children's broadcasting and other media.

Subsequently, UN agencies' meetings – with children and media on the agenda – are presented. The objectives of these meetings have been partly to support states in their cultural policies, and partly to give media professionals ideas on how to promote and protect the rights of the child. Also mentioned here is a EU expert seminar focused on the protection of minors from harmful content in the media.

Lastly, we mention examples of meetings where most participants have been researchers and media educators. Some aims of these events have been to survey the current situation and trends in research on the complex relationship between children and the media, to elucidate the role of media in children's everyday lives for media professionals, policy-makers and teachers, to listen to children, and to support children as active and reflexive media users.

However, there are no sharp dividing lines between these meetings. Most of them have invited representatives of all groups – media professionals, policy-makers, researchers, media educators, voluntary organisations and other interested individuals. Most of them have also invited children, an aspect that is not brought out in connection with the individual conferences, just commented on in the end of the list.

Finally, the past decade has also seen an increasing number of international and regional meetings for politicians and regulators aiming at finding guidelines for national legislation of the media, or recommendations to the media about intensified self-regulation practices. Not least at issue in this regard have been harmful contents on the Internet. The list below does not include these kinds of meetings either. However, examples of regulation and self-regulation, and actions and legislation related to these measures, are briefly mentioned under the heading "Regulation and Self-regulation".

56

The Bratislava Meeting

In November, 1994, in Bratislava, Slovakia, the International Centre of Films for Children and Young People (Centre International du Film pour l'Enfance et la Jeunesse, CIFEJ) based in Canada, invited heads and producers of children's programming from Eastern and Western European television stations to meet and find ways of dealing with the down-turn of national production for children.

Three days of informal talks gave rise to the Bratislava Resolution, which, according to the participants, outlines the minimum requirements for a worthy film or television production for children (see under the heading "International and Regional Declarations and Resolutions on Children and Media").

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The First World Summit on Television and Children

> "The first World Summit on Television and Children was held in Melbourne, Australia, in March 1995. 637 delegates from 71 countries attended this landmark event which was hosted by the Australian Children's Television Foundation (ACTF).
>
> The idea for the World Summit grew out of a Round Table meeting hosted by PRIX JEUNESSE in May 1993. At that meeting it became clear that programming for children was changing and under threat in a variety of ways and could no longer remain purely a domestic issue for most nations if it was to survive with the values and objectives that professionals in the industry believe should apply to children's programs.
>
> In Australia people had fought for and persuaded successive governments that it was important to preserve Australian programs for Australian children through regulation and subsidy in various forms. So the ACTF therefore took on the challenge to host the first World Summit." (Edgar 1997, p. 14)

At the first World Summit on Television and Children, a charter on children and television was proposed by Anna Home, Head of Children's Television Programmes, British Broadcasting Corporation. After discussions at the Summit, The Children's Television Charter was revised and adopted in Munich, Germany, in May 1995 (see under the heading "International and Regional Declarations and Resolutions on Children and Media").

World Summit on Television and Children. Final Report. Carlton, Australia, The Australian Children's Television Foundation, 1995, documents this first World Summit, which provided the incentive for several other regional and global summits on children and media.

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The Southern African Developing Countries' Summit on Children and Broadcasting

The Children and Broadcasting Foundation for Africa (CBFA) was formed in 1995 as a direct result of the first World Summit on Children and Television in Australia. The delegates from Africa were concerned that Africa's voice was not being heard at this international forum. It was also felt that an environment must be created in which children's broadcasting issues should be discussed within the region.

The Southern African Developing Countries' Summit on Children and Broadcasting was held on May 31, 1996, in Johannesburg, South

Africa. At this regional (SADC plus Kenya) forum, discussions concentrated on, among other things, how to make the Children's Television Charter emanating from the first World Summit more relevant to Africa.

At the Southern African Summit, The SADC Children's Broadcasting Charter was adopted (see under the heading "International and Regional Declarations and Resolutions on Children and Media").

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The First All African Summit

The first All African Summit followed in Accra, Ghana, on October 8-12, 1997. The most important thing that occurred at this Summit was the adoption of an Africa Charter on Children's Broadcasting. The Charter is an amendment of The SADC Children's Broadcasting Charter and is in keeping with the international Children's Television Charter, but expands on issues relevant to the African continent, and includes radio as well. In particular greater emphasis is placed on the educational and developmental needs of Africa's children and protection from all forms of commercial exploitation (see under the heading "International and Regional Declarations and Resolutions on Children and Media").

Recently, the Africa Charter on Children's Broadcasting was ratified at the general assembly of URTNA (Union of National Radio and Television Organizations of Africa) on June 21-22, 2000, in Algiers. Slight changes to the original Charter are per the African process that URTNA engaged in. This process asked all African broadcasters to make necessary amendments. The final Charter was then completed according to these recommendations, and was further adopted by the Commonwealth Broadcasting Association (CBA) on October 13, 2000, at its 23rd general conference in Cape Town, South Africa. (For the amendments of the original Africa Charter, see under the heading "International and Regional Declarations and Resolutions on Children and Media").

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A West African Regional Summit on Media for Children

A West African Regional Summit on Media for Children was held in Abuja, Nigeria, May 24-27, 2000. It was co-ordinated by Glorious Diamond Productions and Children and Broadcasting Foundation for Africa (CBFA; Nigeria Chapter) in collaboration with UNICEF for the organisers, African Children Broadcasting Network (ACBN). The Summit focused largely on the forthcoming 3rd World Summit on Media for Children in Greece, March 2001.

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The Asian Summit on Child Rights and the Media

The Asian Summit on Child Rights and the Media was held from 2 to 5 July 1996 in Manila, the Philippines. The major organising members include the Asian Media Information and Communication Centre (AMIC), the Philippine Children's Television Foundation (PCTVF), the Asia-Pacific Broadcasting Union (ABU), the Council for the Welfare of Children (CWC), Philippines, and UNICEF.

Issues examined at the Summit were: child rights and the media; influence of media; access to media; promoting cultural diversity; children's media; media and values; issues of portrayal; and media education.

Delegates at the Summit – including ministers and senior officials of Asian governments, journalists, media executives, educators and child rights advocates from 16 countries – adopted the Asian Declaration on Child Rights and the Media (see under the heading "International and Regional Declarations and Resolutions on Children and Media").

A report of the Asian Summit is available from AMIC.

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Asia-Pacific Television Forum on Children and Youth

An Asia-Pacific Television Forum on Children and Youth was organised by the Korea Educational Broadcast System (EBS), the Asia-Pacific Broadcasting Union (ABU), and UNICEF in Seoul, South Korea, February 4-7, 2001. The object was to provide television practitioners from across the region an opportunity to discuss television's critical role and responsibility in promoting the understanding of and helping to protect the rights of the region's children and young people. The Forum was the first follow-up meeting in the region to the Asian Summit on Child Rights and the Media in 1996.

An official Declaration was adopted at the Forum and an action blueprint developed (see the web site: http://www.unicef.org/broadcast/tvforum/index.html – the Declaration is also reproduced here under the heading "International and Regional Declarations and Resolutions on Children and Media"). The Declaration was presented to the 3rd World Summit on Media for Children in Greece in March 2001, and was shared with governments at the Fifth Ministerial Consultation in Beijing in May 2001. The action points are practical ideas for TV news and children's programmes recommended as starting points to better serve the interests of children in local and national television markets.

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The Second World Summit on Television for Children

The Second World Summit on Television for Children took place on March 9-13, 1998, in London and was hosted jointly by the BBC, Channel 4, ITV and Nickelodeon U.K. This summit, chaired by Anna Home, Head of Children's Programmes, BBC Television, attracted over 1,300 broadcasters, producers, writers, politicians, regulators, teachers, researchers, and consumer bodies from 74 countries.

A large number of keynote addresses, debates, seminars, and workshops dealt with the nature of the child audience; different programme genres; production and policy; financing; advertising; new media; globalisation vs. local survival; and co-operative ventures. Master classes and screenings of children's programmes ran parallel. There were also two sessions on research.

A comprehensive and detailed report from the Summit was published with support of the Annenberg Public Policy Center, U.S.A.: Anna Home & Amy B. Jordan *The Second World Summit on Television for Children 1998. Final report*. University of Pennsylvania, The Annenberg Public Policy Center. The report presents the essence of the Summit and a general view of the outcomes and the opinions of over 180 speakers, representing 50 different countries.

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AGORA

From the mid 90s, AGORA, organised by the European Children's Television Centre (E.C.T.C), has been held every year in Greece. AGORA has been an opportunity for key players of production and research in the international children's audio-visual field to gather in order to explore the needs of the area, to plan specific productions and research, and to exchange information and programmes. Special emphasis has been given to the promotion and the improvement of programmes from the Balkan, Mediterranean and small European countries.

After the 3rd World Summit on Media for Children, arranged by E.C.T.C. and others in 2001 (see below), AGORA will turn into a regional Summit on Media for Children that will cover the needs of the entire Mediterranean area.

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The 3rd World Summit on Media for Children

The 3rd World Summit on Media for Children took off during 23-26 March 2001 in Thessaloniki, Greece. It was chaired by Athina Rikaki, produced by the European Children's Television Centre (E.C.T.C.) under the auspices of several institutions, supervised by the Hellenic Audiovisual Institute (I.O.M.), and organised by Children's Media Development (CMD). The Summit aimed at enhancing media quality and media awareness worldwide and at demonstrating the emerging relation between television, radio and the new media. The ca. 850 participants from some 80 countries were above all media professionals, but also researchers, media educators, politicians, voluntary organisations, and children.

There were four main themes with plenary sessions and workshops: "Going Global", "Media for All", "New Technologies", and "Children Have a Say". The last-mentioned theme was devoted to topical media research and media literacy. The Summit also comprised, among other things, a technology playground, virtual world sessions, sessions on cinema and on animation, screenings, and an exhibition hall with booths where professionals presented their work.

Lastly, I.O.M. put forward "Draft Declaration of Thessaloniki: Commitment for the Future" as regards children and media (see under the heading "International and Regional Declarations and Resolutions on Children and Media"). Until September 2001, all interested people were invited to give their views on the document, which will then be finalised by an editorial committee.

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Journalism 2000: Child Rights and the Media

The international conference "Journalism 2000: Child Rights and the Media", arranged by The International Federation of Journalists (IFJ), was held on May 2, 1998, in Recife, Brazil. The conference, that focused on reporting on children, was attended by more than 150 representatives of journalists' organisations from over 70 countries.

Prior to the conference, the IFJ Child Rights project undertook a worldwide survey of national and international standards for journalists reporting on children's issues. On the basis of the survey and discussions with journalist representatives, as well as relevant NGOs and UN agencies, the IFJ prepared a set of guidelines for discussion at the conference.

60

The meeting resulted in the adoption of the IFJ Child Rights and the Media: Guidelines for Journalists (see under the heading "International and Regional Declarations and Resolutions on Children and Media") as a draft for debate and development among the world's journalists – a process which is expected to take three years.

In the subsequent phases of the Child Rights project, the IFJ is concentrating on regional discussion and practical activities in the areas of journalism training, newsroom organisation and production of materials.

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Non-violence, Tolerance and Television

Coinciding with the 125th anniversary of Mahatma Gandhi, the prophet of non-violence and tolerance, an international roundtable on "Non-violence, Tolerance and Television", was organised in New Dehli, April 1, 1994, by UNESCO, the International Programme for Development of Communication (IPDC) and the Indian Government. The roundtable was restricted to a number of broadcasting professionals in order to analyse the problems and put forward solutions in a practical way.

The document *Non-violence, Tolerance and Television*. Report of the Chairman to the Intergovernmental Council of the International Programme for the Development of Communication, UNESCO, 1994, summarises the viewpoints.

Violence on the Screen and the Rights of the Child

The Swedish National Commission for UNESCO in co-operation with UNESCO and UNICEF organised the seminar "Violence on the Screen and the Rights of the Child" in September, 1995, in Lund, Sweden, bringing together 130 participants – from the media business, universities, government institutions, teachers and parents associations, etc. – from all continents representing more than 20 countries. Discussions and presentations approached the theme from different angles. Several panellists also called for a clearinghouse where research reports and other relevant information could be collected.

With support from UNESCO and the Swedish government, The UNESCO International Clearinghouse on Children and Violence on the Screen was established by Nordicom, Göteborg University, Sweden, in 1997.

A report comprising the speeches and conclusions and with the same title as the seminar is available in English.

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The UN Committee on the Rights of the Child

On October 7, 1996, the UN Committee on the Rights of the Child (the mechanism tasked with monitoring progress in the realisation of children's rights and with advising on implementation of the Convention) held a theme day on children and the media. The Committee had invited representatives of UN organs, bodies and specialised agencies, other competent bodies, including non-governmental organisations, media representatives, research and academic organisations, and children, to contribute to the discussions and provide expert advice. Three main areas were considered during the debate: child participation in the media; protection of the child against harmful influences through the media; and respect for the integrity of the child in media reporting. The discussion resulted in twelve recommendations (A summary of the discussion is reproduced in Hammarberg 1997).

The Committee also set a up a multisectoral working group that met in Paris on April 17, 1997, to consider constructive ways of ensuring implementation of these recommendations.

The Oslo Challenge

In late 1998, the Norwegian Government and UNICEF responded to a request from the working group set up by the UN Committee on the Rights of the Child (see above) to initiate a longer process that would continue this work, meaning, for example, to identify examples of good practice in fulfilling Articles 12, 13 and 17 of the Convention on the Rights of the Child, to forge co-operative links among the many sectors involved in the issue of children and media, and to produce a checklist for the UN Committee on the Rights of the Child to facilitate consideration of submission by State Parties in relation to these articles. On 18 and 19 November 1999 an extended working group of more than 30 media professionals, young people, UN and voluntary sector workers, researchers and creative thinkers from different continents met in Oslo to brainstorm around these issues and contribute to a global process aiming at keeping the relationship between children and the media firmly on the agenda.

"The Oslo Challenge" was launched the next day, on the 20th of November 1999 – the 10th anniversary of the UN Convention on the Rights of the Child – by the Norwegian Government and UNICEF. It is a call to action. It went out to governments; organisations and individuals working for children; media professionals at all levels and in all media; children and young people; the private sector, including media owners; and to parents, teachers, and researchers – to ensure that the overwhelming power of the media for good in the lives of children is identified, encouraged and supported, while the potential harmful effects are recognised and reduced. The call to action is the first step in implementing a process aimed at developing the full potential of the relationship between children and the media.[1]

Note

1. The full text of "The Oslo Challenge" is available on the web site of PressWise: http://www.presswise.org.uk/oslo.htm

MAGIC – The Oslo Challenge Follow-up

In 2001 as a response to the Oslo Challenge (see above), UNICEF with the support of the Government of Norway launched the project MAGIC – a compilation of Media Actions and Good Ideas by, with and for Children. A resource pack of good ideas, which have been tried and tested by media industry players, organisations working for and with children, governments and academic/educational institutions, is being put together and designed to be a working tool for a wider circle of people and organisations. The aim of the pack is to encourage and support new initiatives that will contribute to developing the relationship between children and the media.

Along with the resource pack, an e-mail network is expanded and energised so that ideas and information can be shared and more players can be brought into this Oslo Challenge follow-up.

If you would like to join the e-mail network, send a message to oc-network@bluemail.ch (or fax to the number below) and include the words "OC e-mail sign-up" in the subject line. If you wish to contribute to the resource pack, send a brief description of your/your organisation's project/s together with all necessary contact details to the same address.

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The Power of Culture – Intergovernmental Conference on Cultural Policies for Development

The Intergovernmental Conference on Cultural Policies for Development – the greatest manifestation for culture on a governmental level ever – held in Stockholm, March 30 - April 2, 1998, was designed by UNESCO to transform the ideas from the report *Our Creative Diversity*, UNESCO, 1995, into policy and practice. This report was presented by the World Commission on Culture and Development, established by the United Nations and UNESCO and led by Javier Pérez de Cuéllar. The document presents a programme of action with the purpose of influencing the international political agenda and actively engaging individuals, groups, organisations and states. One chapter is devoted to children and young people, another to mass media.

The conference, hosted by the Government of Sweden, was attended by ministers and officials from nearly 140 of UNESCO's 186 Member States, and, in addition, by invited persons active in cultural fields all over the world – in total about 2,200 participants.

An Action Plan was agreed upon that shall serve as an inspiration for the Member States' international and national cultural policy and be a tool for UNESCO's continued cultural work. Under the heading "International and Regional Declarations and Resolutions on Children and Media" we have cited those policy objectives which explicitly mention children and young people.

In connection with the conference, one special Forum and two Agora seminars (of which one was arranged by The UNESCO International Clearinghouse on Children and Violence on the Screen) were especially devoted to children and young people.

EU Expert Seminar: Children and Young People in the New Media Landscape

The Swedish Presidency of the European Union, in co-operation with the European Commission, organised an expert seminar in Stockholm on the 12th and 13th of February, 2001, under the above heading. The seminar brought together more than 200 representatives from governments and authorities within the Member States and Candidate countries, EU institutions, media industries and non-governmental organisations.

The theme of the seminar was the situation of minors and the media, seen in the light of the rapidly evolving media landscape due to the impact of globalisation, digitalisation, the emergence of new media and the growth of media output. The issues discussed were protection of minors from harmful content on the Internet, in computer and video games and on television, and also as regards television advertising directed at children.[2]

Note

2. The full document and other material from the seminar are available on the Presidency web site http://www.eu2001.se/calendar Please type the date of the event, 12/02/2001, and tick the box "Other meetings".

New Directions in Media Education

"New Directions in Media Education", held in Toulouse, France, on July 2-6, 1990 was an international colloquy organised by the British Film Institute (BFI), the Centre de Liaison de l'Enseignement et des Moyens d'Information (CLEMI), France, in association with UNESCO and the Council of Europe, and with the support of academic institutions in Toulouse. A total of 177 people from 45 countries attended the colloquy – above all representatives of advisory and administrative sectors of education, teachers, and journalists and broadcasters.

Themes discussed were, among others, the nature, location and support of media education; the role and influences of the media; media involvement in media education; the term 'literacy'; and the relationship between theory and practice as regards media education.

The Toulouse meeting helped many participants to realise that established definitions of media education needed radical revision in face of the changing media scenario, new communication research, and different cultural contexts. Alternative definitions were offered by participants from Africa, Asia and Latin America.

The colloquy is documented in Cary Bazalgette, Evelyne Bevort & Josiane Savino (eds.) (1992) *New Directions. Media Education Worldwide*. London, BFI, CLEMI, UNESCO.

World Meetings on Media Education

In 1995, a "World Meeting on Media Education" was held in La Coruña, Spain. As one result the World Council for Media Education (WCME; Consejo Mundial de Educación para los Medios) was created in 1996, an international forum of researchers, educators and non-governmental organisations committed to media education.

A Committee of WCME organised the "II. World Meeting on Media Education" and, in co-operation with the University of São Paulo, the "International Congress on Communication and Education" in May 1998 in São Paulo, Brazil. More than 200 persons from 30 countries participated in the congress, besides some hundred Brazilian teachers and journalists invited by the city. The São Paulo programme and about 150 conference papers (in Portuguese, Spanish and English) are available on a CD-ROM.[3]

At the Summit 2000 in Toronto, Canada (see below), the WCME held its "III. World Meeting on Media Education" and decided to sustain its work through an on-line component called the World Network for Media Education (WNME). For the moment (2001), WNME is about to complete a partnership with the Media Department of the Virtual School, a project of the European School Net (http://www.en.eun.org/vs/media.media.html). When this partnership is completed WNME will be included on the web site.

The WCME will continue to provide e-mail updates about its work in media education. To be included on the e-mail list for news about the World Network for Media Education, please send your contact details to medialit@sirius.com.

Note

3. An article with examples from the research and practice presented at the conference is written by Stigbrand 1998.

KID SCREEN

Established in the mid-90s, KID SCREEN is an annual international seminar and meeting point for teachers, researchers and media professionals to discuss children's film and media education. It is organised by the European Children's Film Association (E.C.F.A), based in Brussels, Belgium, with support of the Cultural Department of the Lombardy Region, Italy. The theme of the 1999 seminar held in Como, Italy, was violence on the screen, and the 2000 seminar in Varese, Italy, dealt with children's creativity in a digital age. Importance was attached to nuanced and interdisciplinary characterisation of the relationships between children and the media

Seminar reports are released in Italian.

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64

Educating for the Media and the Digital Age

In April 1999, the Austrian National Commission for UNESCO and the Austrian Federal Ministry of Education and Cultural Affairs in co-operation with UNESCO organised the international conference, "Educating for the Media and the Digital Age", in Vienna, Austria. Susanne Krucsay, the Austrian Federal Ministry of Education and Cultural Affairs, prepared the conference along the following lines: The speeches were to outline the need for media education (Why?), present good practices in terms of contents and methods (How?), as well as offer perspectives for a critical use of *all* media both in the present and in the future (Strategies?).

Forty-one invited representatives from 33 countries attended the conference and presented papers that are edited into a final report.[4] Besides the exchange between media educators (teachers, teacher trainers, researchers, media practitioners, etc.), the target audience of the presentations were educational experts from the ministries in 21 countries representing the five main regions of the world. Each country also provided a short description of its own school situation in terms of media education, compiled into a special report.[5] However, the conference focused not only on media education for teacher training and primary and secondary school learning, but also on media education for out-of-school youth and adults, i.e., tertiary, non-formal and lifelong education.

The participants unanimously approved "Recommendations Addressed to UNESCO" (see under the heading "International and Regional Declarations and Resolutions on Children and Media"). Following the Recommendations, the Executive Board and the General Conference of UNESCO in 1999 agreed to integrate, into UNESCO's 2000 and 2001 programmes, activities concerning media education both in the field of the Communication and the Education Sector.

Notes

4. *Educating for the Media and the Digital Age, International Conference, April, 18-20, 1999, Vienna*. Wien, Austrian Federal Ministry of Education and Cultural Affairs in co-operation with Austrian National Commission for UNESCO and UNESCO, 1999.
5. *Educating for the Media and the Digital Age, April 18-20, 1999, Vienna: Country Reports*. Wien, Austrian Federal Ministry of Education and Cultural Affairs, UNESCO, Austrian Commission for UNESCO, 1999.

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Summit 2000 in Toronto

The probably biggest international event in media education ever, "Summit 2000: Children, Youth and the Media – Beyond the Millennium", took place in Toronto, Canada, May 13-17, 2000. Summit 2000 was driven by the concerns and issues of children's media education in North America and was organised by The Alliance for Children and Television, Canada, The American Center for Children and Media, USA, The Association for Media Literacy, Ontario, Canada, and the Jesuit Communication Project, Canada. However, the event became an opportunity for those who create and distribute media television, film and new media for young people to meet with media educators from the whole world. The conference program consisted of three pillars:

- Media section – with topics such as: creative development, global business, social issues, changing technology, and research and education.
- Media education section – workshops, panels and papers on themes such as: marketing to youth audiences, media and multiculturalism, reading audiences, identity and cyberspace, debates in media education, television's representation of young people, etc.
- Academic section – with papers related to media and media education.

Some 1,400 participants from the media, media education, and the academic sectors and representing 55 different countries participated

in plenary sessions and parallel seminars including nearly 250 presentations.

An overview of Summit 2000 is given in *Clipboard – A Media Education Newsletter from Canada*, Vol. 14, No. 1-2, 2000, edited by John J. Pungente, SJ, Jesuit Communication Project, and also chairperson of the Canadian Association of Media Education Organizations (CAMEO). Of special relevance from a researcher's view-point is the fact that almost thirty academic papers written for the Summit 2000 are available on CD.

The First International Forum of Children and Media Researchers

At the first World Summit on Television and Children in 1995 in Australia, the International Research Forum on Children and Media (IRFCAM) was established on the initiative of the Australian Broadcasting Authority. IRFCAM consists of more than 500 children and media researchers, and others interested in such research, from all over the world. The members share information primarily through their bi-annual newsletter.[6]

The need for researchers active in the field of children and media to exchange theories, methods and findings also led to their first major international meeting ever – The International Forum of Children and Media Researchers, "Youth and Media – Tomorrow". This Forum was held in Paris, April 21-25, 1997 and organised by a small network in France, GRREM (Group de recherche sur la relation enfants/médias; Research Group on the Relationship between Children and the Media). Elisabeth Auclaire, chair of GRREM, was responsible for the Forum in co-operation with an international scientific committee. UNESCO undertook patronage of the Forum, which was supported by France Télévision and others, and attended by 350 participants, not only researchers but also teachers, media professionals and regulators from nearly 40 countries.

Elisabeth Auclaire underlined the need to better understand – in light of information provided by researchers – what positive role the media might play in children's lives, and what children and young people are making of the media that surround them. Research presented related mainly to the daily themes: beyond media effects?; media and social concerns; the why and future of research; and media education, media literacy.

Excerpts from opening speeches, a summary of papers and arguments, as well as perspectives and initiatives for the future, are published in brief in *Chroniques du Forum*, No. 5, 1997. The full proceedings from the Forum contain, in their original languages (English, French, Spanish), all speeches and papers, debate summaries, a final review report and a participation directory – nearly 1,000 pages compressed in two floppy disks accompanied by a written introduction and an index of the speakers and papers. A book is also underway.

The Second International Forum of Children and Media Researchers

The Second International Forum of Children and Media Researchers, "Young People and the Media – Tomorrow. Issues and Outlook", in November 26-29, 2000, Sydney, Australia, was hosted by the Australian National Commission for UNESCO with organisational support from the Australian Broadcasting Authority. The event was chaired by Gareth

Note

6. IRFCAM has until 2001 been administrated by: Australian Broadcasting Authority, P.O. Box Q500, Queen Victoria Building, Sydney, NSW 1230, AUSTRALIA, Tel: +61 2 9334 7700, Fax +61 2 9334 7799, E-mail: research@aba.gov.au, Web site: http://www.aba.gov.au

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28 Place St. Georges
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E-mail: grrem@club.Internet.fr

Grainger and had been planned in consultation with the international scientific committee established at the first Forum. This Second Forum of Children and Media Researchers promoted discussions on a diversity of research and policy issues in all areas of the media, including television, print, radio and the Internet. It also provided an occasion for dialogue and interaction between members of the research community and representatives of research user groups, such as regulators, producers and educators.

The Forum was attended by some 300 participants. Papers and posters focused on the main themes given in advance: youth production and consumption of media; globalisation and socialisation; policy and regulation of media for young people; and, interwoven with these themes, approaches to research methodologies.

The abstracts and/or papers of the speeches are available on the web site of the Forum: http://www.sydneyforum.com

Discussions have begun on how to realise a third research Forum.

A Final Remark

Children's Expressions at the Meetings

As said before, children and young people were invited to most of these meetings. At the Summits, for example, there were special or parallel children's events and in several cases children produced their own charters and wish lists for future broadcasting. At AGORA children have had the opportunity to create videos of their own, and both there and at KID SCREEN festivals and competitions for children's own film and video productions have been arranged. At some of the meetings of The UN Committee on the Rights of the Child and Oslo Challenge children and young people participated together with the adults in the discussion; the Oslo Challenge also had screens with photos created by children. The conference Educating for the Media and the Digital Age was covered using video, newspaper articles and radio interviews by primary and secondary students from two Austrian schools. In conjunction with the Second Forum of Children and Media Researchers, a parallel Asia-Pacific Youth and the Media Conference included an exhibition of media production by young people as well as presentations and discussion on media-related issues. And at several of the meetings mentioned children have performed.

67

Media Education, Literacy, Communication

There are many paths that must be taken simultaneously when creating a better media environment for children (and adults) and realising the audiences' rights in practice – for instance, striving for diversified and high quality media contents that fulfil the audiences' various needs, striving for functioning (self-)regulation of the media, and striving for qualified media education or media literacy.

International Differences

What is media education or media literacy? Making a trip round the world (see, e.g., articles[1] in the Clearinghouse Yearbook 1999, von Feilitzen & Carlsson 1999, but there is much literature in the field), we find great differences in theory and practice. In the first place, the concepts used are different. There are both 'media education' and 'media literacy' but there are also other common concepts, such as 'education for communication' (through the media).

Different meanings are often attached to the concepts. Simplistically (there are many exceptions), 'media education' is more often used by those who primarily think of school, and of which role the school can play in order to media educate children and young people. When and where 'media literacy' is used, the phenomenon referred to is often the knowledge we ought to get both in and outside school and, continuously, when we are grown-ups. 'Media literacy' implies that we all must be media literate. In countries where 'education for communication' is more frequent, the meaning is often even wider – implying, among other things, that all must learn to use media in order to participate in the societal process towards increased democracy.

Thus, in a narrow sense of the word, media education or media literacy could mean education of children towards increased awareness of how the media function. But in a wider sense, it means, as well, education of adults – parents, teachers, politicians, and the media professionals themselves – about both the media and children and the media.

In the world, there are a large number of more precise definitions of media education/media literacy/education for communication and how it should be practised. The different definitions are in many cases dependent on earlier experiences of which form of media education has been more or less successful, but are also largely rooted in the different needs and goals of the education system, the region, nation, local community, individuals and marginalised groups. This *should* be the case, since media education or media literacy must be anchored in the needs of the local community.

Note

1. Andersen, Duncan & Pungente 1999, Buckingham 1999a, Kumar 1999, McMahon & Quin 1999, de Oliveira Soares 1999, Prinsloo 1999, Tufte 1999b

Media Literacy in Practice

Considering media literacy in practice – how is it realised after all? We can merely state that, in general, it has not gone on fairly well, although a few countries are quite well ahead at least when it comes to media education in the school. Nor has media literacy in the wider sense, for example information about children and the media to parents and producers, or the process of making all citizens media literate, found effective forms.

The factors preventing media education, media literacy, etc., also differ between countries and regions in the world. Several authors in the Clearinghouse's Yearbook 1999, however, call attention to the fact that there is a lack of political will and support. Possible political statements on the import of media education mostly stay on paper. Consequently, if there is media education at all, it is most often a grassroots movement of enthusiasts. This is in itself an advantage, as media education must be rooted in the needs of children and the local community, but the movement also has to be supported, be integrated into a national media policy. Solitary fiery spirits may at last be burnt out.

Other hindering factors are, among others, lack of teachers' training, lack of networks among media educators, and lack of co-operation with other groups and researchers.

If regarding 'media education' as something limited to school, we must also remember that some children in the world never attend school and of those who do, many do not reach grade five, and many more never go to secondary school (look under the heading "Children, School and Work").

Still another preventing factor is sometimes the media themselves. This can manifest itself in, for instance, difficulties in copying and clearing copyrights of audio-visual material – especially if the goals of media education are to teach students and ordinary people critical media thinking and democratic participation. Experiences from, for example, children's participation in media production in and outside school also show that it can be difficult to persuade the established media to broadcast successful programmes made by children. The media do not think that such programmes fit into the schedule, do not believe that the ordinary audience is interested in the programme made by the children, and so on.

Experience also shows that media education will fail if it, for example, only seeks to get the audience dissociate itself from "bad" media contents, that is, media education will fail if it attempts to "vaccinate" the audience. Such attempts will prove unsuccessful because they depreciate media contents that media users often appreciate, why the education runs the risk of despising the media users themselves. Neither will that media education succeed very well, which only trains students in critical analyses of various programmes and other media content, because this procedure becomes too abstract for many students. Instead, that media education stands a good chance of succeeding that sandwiches critical analysis and students own production, a production that at the same time emanates from the students' own pleasure and motivation. The production process in itself leads to reflection and critique.

International Similarities

The work of the Clearinghouse shows that there are also similar international viewpoints of media education. This fact is supported by the joint recommendations to UNESCO formulated by forty-one invited

media educators and media researchers from 33 countries in Vienna, Austria, in 1999 (see under the heading "Examples of International Meetings on Children and Media since 1990"). The participants agreed upon principles that media education ought to embrace, whether it is called media education, media literacy, education for communication, or anything else (see under the heading "International and Regional Declarations and Resolutions on Children and Media").

Let us try to briefly summarise the shared international viewpoints:

- Media education/media literacy/education for communication must deal with ***all communication media***. In other words, it should not only be valid for print media, such as press or still advertisements, as is often the case in school contexts. Neither should it mainly give priority to information technology and computers, which is now happening in several countries. It must also include radio, TV, film, video and electronic games – all audio-visual media. Many schools turn their backs to, e.g., popular TV fiction, in spite of the fact that TV is the medium to which children, young people and adults in most countries devote most time and engagement.
- Media education/media literacy/education for communication should enable people to gain an ***understanding of the way the media act and operate in society***. Thus, media education must mean that we learn how the media work, and that we can interpret the offered media messages and values in their contexts. Important questions are, for example: Who are the media owners, what are the consequences of media globalisation, what are the implicit aims of different media messages, what are the sources, and what are the political, social, commercial and/or cultural interests behind the media and their contents?
- Media education/media literacy/education for communication must ensure that people learn how to analyse and ***critically reflect*** upon media messages.
- This critical reflection is, among other things, obtained by ***people's own media production***. Individuals and groups must gain, or demand, access to media not only for reception but also for production. They must acquire skills in using the media to communicate with others, to be able to select appropriate media for creating media texts, to communicate their own messages or stories, and to reach their intended audience.
- It is, namely, the case that everyone shall not only have the right to information but also ***to freedom of expression, to participation in society and to building and sustaining democracy***. In contemporary society, media is central to these processes. In this context, media education/media literacy/education for communication also has a critical role in, and should be responsive to, situations of social and political conflicts, as well as natural and ecological disasters.
- Media education/media literacy/education for communication should be present in national curricula but also in all possible contexts ***during the entire life span*** – in the form of tertiary, non-formal and lifelong education.
- Media education/media literacy/education for communication should aim at empowering ***all citizens*** in every society and also at ensuring that people with special needs as well as the socially and economically disadvantaged have access to it.

Children, School and Work

Children Attending School

Table 12. Education in the world, 1995-99

	Primary school enrolment ratio* (gross) 1995-99		Per cent of primary school entrants reaching grade five 1995-99	Secondary school enrolment ratio* (gross) 1995-97	
	male	female	%	male	female
World total	99	91	75	61	54
Industrialised countries	104	103	99	105	107
CEE/CIS & Baltic states	100	97	-	82	82
Developing countries	99	89	73	55	46
Of which:					
Least developed countries	84	69	61	23	14

*Gross primary or secondary school enrolment ratio: The number of children enrolled in a level (primary or secondary), regardless of age, divided by the population of the age group that officially corresponds to the same level.

For a regional summaries country list, see Appendix.

Source: The State of the World's Children 2001, http://www.unicef.org/sowc01/tables (October 2001)

Working Children

- Some 250 million children between the ages of 5 and 14 are working in developing countries – 120 million full time, 130 million part time.
- Some 61 per cent of this total, or nearly 153 million, live in Asia; 32 per cent, or 80 million, in Africa; and 7 per cent, or 17.5 million, in Latin America.
- Child labour also exists in many industrialised countries and is emerging in East European and Asian countries which are in transition to a market economy.
- The International Labour Organization (ILO) is conducting an International Programme on the Elimination of Child Labour (IPEC). For more information, see the ILO web site (address below).

Source: ILO web site: http://www.ilo.org (October 2001)

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Children's Participation and Democracy

According to Article 13 in the UN Convention on the Rights of the Child (see under the heading "Children's Rights"), the child shall have the right to freedom of expression; this right shall include, among other things, freedom to impart information and ideas through any media of the child's choice.

Improved Media Literacy and Image of the Child

In the Clearinghouse's Yearbooks 1998 and 1999 (Carlsson & von Feilitzen 1998, von Feilitzen & Carlsson 1999), as well as in the Clearinghouse's newsletters, we have included some fifty practical examples of "media by children", presented by teachers, single media professionals, researchers and organisations all over the world. The examples have different backgrounds and aims, and children participate at all levels of the media production process. The examples also apply to different media – TV, video film, radio, Internet, newspapers, magazines, photography, books, CDs, and others.

Taken together these examples show interesting consequences:

- *Pride, power, self-esteem*
  The examples clearly show that children through their creative media participation have become empowered – that the participation has strengthened their pride, sense of power, and self-esteem since they have felt that their voices are worth listening to, that they belong to their community, that they have achieved an understanding of others and of their own culture.
- *Wish to meet everyday dreams and local reality in the media*
  Certain examples show – as do children's explicitly expressed viewpoints about what they want to see, hear and read about in the media – that children often wish to meet their own everyday dreams and their own local, social and ethnic culture and reality in the media.
- *Critical understanding and increased media competence*
  Moreover, the examples support the thesis that many of the goals set up by media education are realised through children's participation in the media: participation in "real" media strengthens children's ability and curiosity, gives them a critical understanding of the media, and increases their media competence.
- *Greater social justice with audio-visual media*
  Some examples also demonstrate that children's participation in especially audio-visual media production is particularly suitable for children who otherwise do not manage well in the traditional school with its print-based culture, which is why media production in itself brings about greater social justice.

- *Interest in society, steps towards increased democracy*
  Several examples also show that children's participation in the media bridges the gap between media use, on one hand, and children's participation in their community, on the other, something which, in turn, has had further consequences: the media participation has been something real for them, on terms not directed or controlled by adults, so that media participation has led to knowledge of and interest in the local community and inspired collective action, or so that they have been able to use the media in order to improve their situation in the community. With that some progress towards more worthy media representations of children, as well as towards increased democracy, could be made.

However, the examples also show that project success requires that adults not only listen to children but also participate with the children in equal partnership, a partnership where all involved are experts.

Increased participation in the media by children generally would, thus, mean increased media literacy. It would also counteract the underrepresentation of children in the media contents and start a positive spiral; the unsatisfactory media images of children can be improved by efforts to realise children's right to freedom of expression and children's right to participate in media and in society.

Children Making Media

Here, we will briefly summarise a few of these many examples of children making media – examples that have been related to the Clearinghouse during the past years (1997-2001) in the form of brief notices, articles, and books. The reader is referred to the original publications for full information. In the following list of abstracts, we have paid special attention to the lessons learned from the projects and what the projects have meant to the children involved.

International Children's Day of Broadcasting

On the second Sunday in December 2001, the tenth International Children's Day of Broadcasting (ICBD) comes off. As appears from the next section in this book ("Examples of Organisations and Networks"), about 2,000 broadcasters, in over 170 countries, participate in this annual event, which is a joint initiative of UNICEF and the International Council of the National Academy of Television Arts and Sciences.

What children and broadcasters did in 2000 – a few examples from http://www.unicef.org/icdb (August 2001):

In *Botswana*, eleven children interviewed the President at his home, and a Children's Parliament discussed HIV/AIDS education in primary schools, debating strategies to halt the spread of the disease.

In *China*, a group of primary school children produced their own TV spot to encourage children to become more responsible and independent. The children were interviewed by child reporters on how they had developed their ideas for the spot. Other young reporters interviewed a team of children who were investigating road safety in their home town.

In *Thailand*, children took part in a workshop on child rights and television production and interviewed prominent Thai politicians on how well they had met the goals of the 1990 World Summit for Children.

In *Ukraine*, broadcasters gathered for a seminar on children's broadcasting before the Day itself. As a result, a major TV network aired a three-week marathon of children's programmes.

For other examples described more in detail, see, e.g., Mead (1999), as well as a few of the examples below.

Africa

Children's Participation in Radio, Burkina Faso

L'Association Burkinabé pour la Survie de l'Enfance (The Burkina Faso Association for the Survival of Childhood, ABSE) is a non-governmental organisation founded in 1991, working to benefit the women and children of Burkina Faso. As part of a programme in the schools to make children and society aware of the rights of children, ABSE supports the production of radio programmes by children and youth for young listeners. The radio programmes are produced by children between the ages of 6 and 16. Co-ordinator and Programme Manager François Zongo (1999) describes the radio venture and its importance:

- Broadcast 'live', each programme starts with a review of the current situation of children and young people in Burkina Faso and around the world.
- Each programme has a specific theme, the point of which is to make listeners aware of the rights and responsibilities of children.
- During the programme, groups of children moderate debates among children in the studio, as well as children who ring up the studio on the telephone to offer their views. Children call from all corners of the country to participate in the discussions.
- Chants, poems, readings, jokes, riddles, and music are also included.

Each transmission involves as many as 100 children at the studio, and about 25-30 calls are received. The programmes are transmitted on Thursdays and Saturdays, at times when most young people are able to listen to them. Fifteen FM stations carry the programmes that are 90 minutes in length.

The programmes are important since they offer a forum for exchange of ideas, where the young people of Burkina Faso can express themselves freely. They can discuss subjects that relate to their development and outlook, and criticise acts and policies that threaten to impair their development or cast shadows over their future. The programmes give children an opportunity to direct the attention of politicians and policy-makers to the problems facing children. A survey in 1998-1999 found that more than 50,000 young people throughout Burkina listened to the programmes.

Radio Gune-Yi in Senegal

In 1997 we got an e-mail message from Editor Gordon M. Adam about *Gune-Yi*:

Gune-Yi, meaning 'youth' in the Wolof language, is a production team, which makes a 50-minute long weekly programme broadcast by children for children. The *raison d'être* of the programme – aired on Senegalese national radio every Saturday at midday and funded by Plan International – is that while 60 per cent of the population are children, only 15 per cent of programmes on the radio are child oriented.

The programme is recorded in villages around the country, has both girl and boy presenters, and intends to education by example through a process of self-discovery and confidence building for children. Its format includes: news; a guest of the week; "What do you want to know?" feature; "Grandma tell me a story"; a child reporting on his or her village; issues affecting young people including health and the rights of the child; young persons' messages addressed to parents, teachers or politicians; literature tips; exchanges between young people in Senegal and abroad; debates on controversial issues such as girls' education and child labour; recipes; everyday tips; and jokes.

There are indications that about 500,000 children and as many adults listen every week. The national station refers to the programme as one of its "flagship" projects. The press is supportive, as are phone calls and letters. The production team sees increasing school attendance and confidence amongst girls. Some listeners' clubs have formed spontaneously.

The development communications consultant, who completed the first media monitoring survey, believes the success of the programme is due to its entertainment value and high quality. "There is no doubt", she concludes, "that *Gune-Yi's* format and ethos of allowing the young to speak for themselves and to grow in confidence as a result, is a great example for other radio stations in Africa and beyond."

Young Broadcasters in Ghana

Women in Broadcasting (WIB) is an association of communicators and journalists in Ghana (see under the next heading "Examples of Organisations and Networks"), among other things, leading the way to forge a new relationship between broadcasters and children. In an article by Sarah Akrofi-Quarcoo (1999), President of WIB, we find, among other things, the following information:

Children, who took part in activities marking the International Children's Day of Broadcasting (ICDB) in 1995, formed the Child Survival and Development Action Club. The club provides a platform for members to use the electronic media more meaningfully for information and education, to express their opinions on issues that concern them, and also, as tools for building confidence and self-esteem. Subsequently, a 30 minutes slot was secured on radio for the group.

With assistance, the group produced *Kiddie Time*, a live magazine programme broadcast every Saturday. The children worked on the programme ideas themselves, wrote and presented news items, and served as anchor and producers.

Two years later, having already established themselves in the field, the young broadcasters got further financial support, so that the first ever Workshop for Children in Broadcast Skills could be held. The enthusiasm demonstrated by the young broadcasters was simply great. Participants worked even beyond closing time to complete their exercises. Veteran broadcasters gave lectures on various aspects of radio and TV production and programmes. But the most exciting were the practical exercises. Participants were made to interview professionals in their respective fields of work. This served as a confidence building exercise. For the first time in their lives the children had direct contact with prominent personalities.

"This served as a confidence building exercise."

Another objective of the workshop was to build up a Corp of child advocates on issues concerning children. The advocacy work begun soon after the workshop. The Children's Bill was placed before the Parliament a month later. It was therefore an opportunity to invite

the Speaker of the House for an hour-long phone-in radio programme. Children from all over the country had the opportunity to question the Speaker.

Public response was overwhelming. Scores of letters came in from parents and pupils, requesting registration forms for the next workshop.

A Children's Magazine in Tanzania

In 1996, Kuleana Center for Children's Rights (see the next section "Examples of Organisations and Networks") started Tanzania's first magazine written and edited by children themselves – *Mambo Leo, Sauti ya Watoto* (Swahili for "Life Today, Voices of Children"). The magazine is printed on four A3 posters and can best be described as a wall magazine. Esther Obdam at the Kuleana publications department wrote an article (1999) about the process of building up *Mambo Leo*. Here is a brief summary, focusing on lessons learned:

The reasons behind this project were

- to inform children about their rights and other subjects that affect and interest them in a way that is both fun and educational, and
- to provide children with a forum to make their thoughts, ideas and opinions known.

We started with an editorial board of five to six children, aged 12 to 15, and two adult facilitators. However, we noticed that we were asking too much of this small group of children, although they enjoyed the attention, grew into their responsibility and managed the production of the magazine. Due to the Tanzanian society and especially the school system, the child editors also found it hard to take initiative and preferred to wait for 'instructions'. They tried to do the 'right' thing, saying what they thought the adult facilitators wanted to hear.

The new way is to have meetings with a larger number of children, to discuss the magazine with them and the issues they would like to share with other children. Next, a small number of children from that group select what will be printed from the materials collected from the larger group. This way of working is more effective and more fun for the children involved. The editors clearly feel the responsibility of putting together something good out of everything they have, and are proud to be involved.

Another lesson learned is how much children are part of society and how, in order to be successful, any project involving them has to involve the people around them as well. To work with the children on *Mambo Leo*, we had to ask permission from both their parents and teachers. We also co-operate with the educational authorities. This is necessary in order to support the children and allow them to take part, as well as to make their work useful and believable. If we want to make children's voices heard and their opinions known, we also have to find people willing to listen.

Asia

Children's Voices at the Asian Summit on Child Rights and the Media

Feny de los Angeles-Bautista, Executive Director of The Philippine Children's Television Foundation (PCTVF), writes in an article (1999) about children's participation in media and society. One example concerns children's participation in the Asian Summit on Child Rights and the Media held in Manila, the Philippines, in 1996. Here is an abstract:

PCTVF, as one of the organizers of the Summit, took initiative to design the project "Children's Voices". Before the Summit, children aged 5 to 18 participated in a series of media workshops, which were one of the central features of the project. These media workshops in Manila were designed to involve children in using different forms of media – video, radio, print and computers – as tools for self-expression, reflection on their daily experiences, and processing their own thoughts on their rights. Another feature of the project involved soliciting and documenting Asian children's views about different media through on-cam interviews. The interviews were done in similar workshops – PCTVF collaborated with producers in ten countries via the Asian Broadcasting Union (ABU). Ten short videos were produced and used during the Summit as well as distributed to participating Asian networks who broadcast them. After the Summit, the design of the "Children's Voices" media workshops was also made available to other organizations producing children's programmes.

The pre-Summit media workshops provided valuable opportunities to consult children from diverse backgrounds and ages about their views on the media. Not all adults at the Summit took it seriously, but many more were impressed and reflective after listening to the children's voices through these videos.

"The process of achieving full responsibility and accountability for children's media environment involves nurturing partnerships with and for children."

There were also other ways of ensuring children's active participation at the Summit. Children opened up the Summit, some workshops were designed mainly to involve children, and they had the last say, presenting to the participants and the President of the Philippines their very own "Wish List" – what they would like to see in their media environment.

The author emphasizes that listening to children's thoughts and ideas is critical to helping us stay attuned to their needs, their problems, their preferences, their reasons and to helping us figure out what is really in their best interests. The process of achieving full responsibility and accountability for children's media environment involves nurturing partnerships with and for children.

Children and Television in China

"There are several hundred local TV stations in China, something which makes them superior to China Central TV Station (CCTV) in some respects. [...] Since the area they serve is smaller, they can directly approach the young audience and easily involve them in taking part in meaningful dialogues and activities. Thus, the children's awareness of issues of concern to them can be enhanced and the capacity to take action will be increased.

Qingdao TV Station has taken the first step. Early in 1990, the station organised a group of children who are fond of photography. We call them "Kacha Young Journalists". They take shots which children are interested in and concerned with in our city and suburbs, factories and villages, especially in their schools. Their pictures are often shown on the TV news of Qingdao TV Station and have had a particularly positive effect on social civilisation. In the winter of 1996, Qingdao TV Station and Qingdao Children's TV Development Council worked together to give Qingdao's Children a chance for the 1996 International Children's Day of Broadcasting (ICDB). Boys and girls presided over the programme *Our Aspiration* in which they expressed to the audience their hopes for and opinions on children's rights and discussed issues that affect their future. They also had a face-to-face interview with Qingdao municipal leaders. In the last part, the hosts

led us through the activities on the ICBD of 1996, first in our city, then in a mountain village. This programme had the honour of being nominated for the Emmy Award by UNICEF."

(Quotation from an article by Jia Peijun, General Secretary, Quingdao Children's TV Development Council, 1999)

An Indian Wall Magazine for Working Children

The wall magazine *Bhima Patrike* is an integral component of our work at the Concerned for Working Children (CWC), one of the first organisations in India to work exclusively on the issue of child labour (see under the next section "Examples of Organisations and Networks"). CWC has facilitated the mobilisation of working children to fight for their rights as workers and as children. CWC is also facilitating the process of child participation.

Access to information is critical for children to realise their right to information and their right to participate in decision-making processes. Children should also be enabled to disseminate their information to different social actors. The wall magazine *Bhima Patrike* has to be understood within this context.

This magazine is written in a simple language and creatively illustrated. Children actively contribute in the form of letters, drawings and accounts. Children are also reporting for *Bhima Patrike*. It sets out with many important responsibilities. It carries relevant information to children; it helps them to interact and identify with each other; it records their opinions and responses and provides a space for their self-expression. In this process, it empowers them to such an extent that they begin to access inputs from many other sources of information.

Because of the strong links it has forged between the children, *Bhima Patrike* has proved to be a major motivator for the formation of working children's unions. Trough these unions, the children have effectively demanded and advocated for their rights.

> "We have repeatedly seen how children who are empowered have spontaneously decided to take up issues as a collective."

In the course of our work, child workers have proved time and again that they have a high level of decision-making capability. They have, among other things, faced large public gatherings, press conferences, government officials, police officers and ministers to make specific suggestions that would better their lives. They have formed inquiry commissions and conducted in-depth studies collecting first-hand information on accidents that proved fatal to other working children.

We have repeatedly seen how children who are empowered have spontaneously decided to take up issues as a collective. This collective strength, coupled with a strong information base, which has been backed by analytical skills developed through discussion, has made possible several achievements normally considered beyond the capability of children. *Bhima Patrike's* contribution to this process has been considerable – sometimes direct, sometimes indirect, but always significant.

(Summarising excerpts from an article by Research Director Kavitna Ratna and Publications Officer N. Lakshmi, The Concerned for Working Children, 1999)

TV By Teens, For Teens. Research in Singapore

Two Television Production Workshops were conducted in 1997 as part of a master's thesis at the School of Communication Studies, Nanyang Technological University, Singapore, and are briefly related

in an article by Lin Ai-Leen (1999). The aim was to develop and evaluate a production model for TV by teens, for teens. The model should include minimal adult involvement, thus enabling teenagers to find a voice through the medium.

The first workshop lasted only five days, the second one, with another group of participants, two weeks. 25 participants, aged 12-15, were selected from schools chosen to provide a representative range of the average teenager. The teens were taught basic technical knowledge of TV production in two-and-a-half days. They then worked together to produce a 24-minute magazine format programme.

A few lessons learned:

- A conducive context was found to be a crucial factor in the success of the project. In this case, the workshops were conducted at the university, during the school break.
- A key element is that of trust, an accepting and expecting environment built on the principle of friendship. Resistance is encountered when adults do not, for example, trust teenagers to handle the expensive production equipment.
- Another key word was "fun". Learning had to be made enjoyable in order to be effective with many opportunities for hands-on practice.
- Adult helpers were instructed not to tell the participants what to do, but to make suggestions and encourage the teenagers to think for themselves.
- What teenagers need, most of all, is time – time to learn, time to make mistakes, time to discover themselves in and through the experience of making TV. The teenagers displayed a total disregard for the urgency of deadlines, being intent instead on perfecting the task at hand, however long it took.

This was the young people's first attempt to make television. "The greatest challenge to TV by teens, for teens is to ensure the continued provision of both human and technical resources in the long run. TV by teens, for teens is not merely about teaching teenagers how to make TV, but about helping a young person to find an identity and an avenue for its expression. For those who dare embark on such an endeavour, those who will take the time to be their friend, it promises to be a rewarding experience." (p. 335)

Australia

Australian Students Publishing a Book

In 1979 in the school's assembly hall, a freelance interviewer for the Australian Broadcasting Corporation and *Courier* book critic launched *The Golden Shaft*, a 272 page book of recipes, remedies, oral history, social comment, interpretation, poems and stories contributed by over 300 students at the school.

Any student, regardless of ability or year level, was encouraged to have something in the book. Because of this, the quality of the work was uneven, but a compensating factor was the sheer range of experiences, abilities and forms of writing. All the work was that of the students except for a couple of staff contributions. The look on some of the children's faces when they read their own work in a *real* book was indescribable:

"The enjoyment of seeing my story in the book is a great thrill to me. It makes me feel like a famous writer. I wrote The Lost Recorder *which is quite true. I hope people like my story."* (year 7)

"Extremely satisfying to know my poem is in 1,000 books." (year 9)

"It makes me proud that I am part of the school book. It makes me feel good because it is a chance in a million." (year 9)

What can we say about these and other comments?

- There is a strong feeling of pride in their own achievement, and also a pride in their school.
- There is a sense of power and self worth ("*my* story in a *real* book").
- There has been appreciation of hard times and struggle on many fronts – writing, editing, layout and selling.
- There is great pleasure in the thought that so many people will read their work.
- There is a very generous and giving spirit in the comments. Kids have loved to read the work of others and have gained an idea of the range of talent and ideas in the school.

"There is a sense of power and self worth."

(Summarising excerpts from an article by Teacher John Martin, *Connect* 2, February 1980, cited in an article by Editor Roger Holdsworth 1999)

Northern Access Television, Melbourne

If you lived in Melbourne's northern suburbs, you could have turned your TV to Channel UHF 31 in late November 1990, and seen programs made by students from local schools within the Northern Access Television project. You would have seen, among other programs, primary school students conducting a Junior School Council meeting and then discussing why it was important to have student as active participants in school decision-making, and secondary school students talking about their environmental action program and how it related to their school curriculum.

What you might *not* have seen, however, was the central and exciting roles that students played in producing these programs and getting them broadcast publicly within their communities.

Opportunities for students to present results of research, opinions, information and so on to a wider audience have been provided, for many years, through school/community newspapers and public radio stations. These projects have been characterised by the engagement of students with their community (rather than simply school), broadcasting programs to a broad community audience (rather than limited access through, say, a school's loudspeaker), as well as by the control and decision-making role of students in the presentation of media production (not *on terms dictated by* the adult controllers of the medium).

Certainly, students have also produced video reports, yet have shown these only to other students and teachers. The opportunities to show the video to the community are limited, as the large television networks are not interested in broadcasting student video.

However, in the Northern Access Television project the participation of students was a central feature both in the content of programs and in the actual production and broadcast. They played many roles in which they were valued, given responsibility and treated as 'adults'.

It encouraged self direction, self confidence, research, presentation, group learning and activity-based programs that had a real world outcome.

"... such a 'real world' outcome improves students' writing, teaches them communication skills, increases their knowledge of the local community and gives them a critical understanding of the medium."

Previous examples have indicated that such a 'real world' outcome improves students' writing, teaches them communication skills, increases their knowledge of the local community and gives them a critical understanding of the medium.

(Summarising excerpts from an article written by Roger Holdsworth, *Connect* 68, 1991, cited in Holdsworth 1999)

The CD Project

Maribyrnong Secondary College, in Melbourne's western suburbs, Australia, is a single campus college with more than 400 students. The college is unique in that 94 per cent of the students are from non-English speaking backgrounds, with a significant proportion being refugees from countries such as Vietnam, Horn of Africa, Bosnia and El Salvador.

The college has responded to a range of student needs, but has acknowledged that even with several physical and emotional supports, students who are deemed 'at risk' are likely to face the prospect of an incomplete secondary education. Hence, innovative curriculum programs were being piloted to encourage students to stay at school.

One of the more significant programs was the CD Project which began in 1995. The project identified the universal appeal of rock music whilst drawing on the interest and talent within the student body. Students were encouraged to write and record their own material with the support of a singer-songwriter.

There was dramatic improvement of students' confidence in themselves, with each other, and in performance. By the end of 1995, the CD Project had received wide publicity due to its ability to retain 'at risk' students within the school system, because of its industry links and because it was a 'real' experience that provided first-hand experience of working in the music industry. Many students now appreciate the time, commitment and patience required in the process of making music. They have also developed a stronger sense of identity, as they are far more willing to share their thoughts and feelings through different musical styles and lyric writing. Younger students (from 7 onwards) are keen to be involved and groups of students, across year levels, are working as teams to keep the tradition and reputation of the college alive.

Another strong component of the project has been the emphasis on the student's multicultural backgrounds. It is designed to be a celebration of their bi-cultural identity, but also to reinforce that they too, like any adolescent, currently experience the highs and lows of growing up in an environment where family breakdown and high unemployment have become the norm.

As the CD has progressed, it is clear that the songs are about Maribyrnong, about the diversity of youth experience in the inner western suburbs of Melbourne.

(Summarising excerpts from an article by Project Co-ordinator Viv Sercombe in *Connect* 103, 1997, cited in Holdsworth 1999)

Europe

The Austrian Children's Charter on Television

At the Second World Summit on Television for Children in London, 1998, the some 30 or so invited international child delegates wrote "The Children's Charter on Electronic Media", expressing their opinion about children's television, and putting forward it to the adult participants. Media Educator Dr. Ingrid Geretschlaeger, who attended the Summit, distributed a German language version of the charter among teachers in Austria. The following text here contains a few extracts from her article (1999) about what happened.

Some teachers liked the idea of working with this charter and took it as a starting point for a media education project. The Austrian children adopted the charter gladly and adapted it to their needs.

For example, pupils 9-10 years of age at a primary school in St. Pölten worked for fives weeks on their charter. During an event on children's television, the children were able to present their charter and their explanations to the people responsible – to politicians and to the media. The children were empowered – they had taken their stand, felt strongly that it was their charter, and were sensitive as regards the media.

Some statements by children on what they felt was so special about this work, were:

> Daniela: *"I think that other children should get involved in such a project as well. I liked it very much, but it was too short."*
>
> Andi: *"First I did not want to go to the presentation, but then I wanted to tell my opinion to the politicians. In the end, I thought time was too short and I wanted to say even more."*
>
> Petra: *"I really feel that other children should deal with this topic. Time was short, but it was great to be able to address people in charge."*
>
> Thomas: *"Now I dare to speak up and express my opinion. When children get the chance to do the same they should use it. Perhaps it does have a positive effect. My major demand was: Avoid violence."*

"Thus, the children's charter at the Second World Summit was very stimulating for us, and I can recommend that it be used in other countries, as a starting point for engagement in media education as well as to help children get aware of their rights and learn how to maintain them." (p. 305 f.)

Children Make Radio in Spain

Radio Pupitre: Onda Escolar (Radio Desk: School Wave) was started on a minor scale in 1991 by the teacher Antonio Navarro Martínez and then grew in collaboration with his colleagues at an elementary school in Granja de Rocamora, Alicante, Spain. By letters Navarro Martínez told us (2001) that this student radio station, set up in the school, is used as a didactic tool. The teachers and pupils, aged 3 to 15, develop the objectives and contents of the broadcasts in their ordinary subjects, i.e., the broadcasts are based on daily classroom activities. When the teacher finds a finished piece of work suitable for radio, the pupils go to the studio for recording and broadcasting, taking part in the whole production process. In this way and for "real" purposes, learning often becomes more enjoyable, not least for children with problems; these children are also often responsible for handling the radio equipment.

The programmes produced by the children consist of, among other things, news read from the press, talk, writings, interviews with sportsmen, politicians, priests and professionals, jokes, poems, tales and the

children's own songs. Such contents are mixed with professionally recorded music, both from the pupils' own top ten list and from other, diverse styles (classic, folk, rap, dance, house, rock, soul, boleros, etc.).

For eight years Radio Pupitre has broadcast one hour daily at 12.30; the transmissions can be heard by all people living within a ten-kilometre radius, and have attracted attention from the press. Since 1997-98, the radio studio is also used by other schools, and for courses and seminars for teachers.

Animation at School. A Model for Media Teaching Developed in Sweden

When Erling Ericsson, graphic designer, animator and TV producer, was offered a work at the Swedish Educational Broadcasting Company in the early 80s, his task was to produce programmes for pupils at comprehensive level, i.e., children from six upwards. He approached schools with the idea of letting children try making their own films. What are their thoughts, what have they seen and experienced? Were we merely to see copies of what the children had seen on TV? From Ericsson's article (1999) we can learn:

The children astounded him with the consistence they showed in making their films. All their stories were based on the best of dramatic foundations – yet was entirely the children's own as far as content goes.

He found a film making technique, which could be implemented by teachers without their having to acquire special knowledge. An art teacher constructed a box, a container with lighting and a mount for a camera, which enabled the pupils to work independently. After making their storyboards with pictures and text, they animate the pictures. This can be done in various ways, but cutting out and then moving the figures directly in shot became the most frequently adopted technique. When the visual ingredients have been prepared, you take them to the box and bring them to life. Sound is added to the film when the animation has been shot.

> "We now know that film language is very well suited to pupils with problems in reading and writing ..."

The results of the children's work in film have been shown on Swedish television. Co-operation with schools in many other countries has also occurred.

Ericsson concludes the article by saying, among other things, that schools need film, not least since film language offers every pupil an opportunity of creating something, of communicating, by means of something which they have produced themselves. "We now know that film language is very well suited to pupils with problems in reading and writing – pupils, who do not, as a matter of course, fit in at school, but whose talents often come to the fore when they are given the chance to work with a film.

That, I believe, is important – that a school can offer its pupils various ways of doing themselves justice, of feeling they have achieved something.

Secondly, it is important to offer schools and pupils techniques and equipment to help integrate film making in their curricula." (p. 311)

Children's Journalism in Russia

Dr. Dmitry A. Ruschin is Head of the International Department at the School of Journalism, St. Petersburg State University. He writes in an article (2000) that press media for and by children have a strong tradition in Russia. The first newspaper for children, *Kaleidoskope*, was founded in 1860. At the beginning of the 20th century, there were several small-scale papers for children in many regions of Russia. During Soviet times, there was a general system of children's newspapers. Several magazines for children were also introduced. During the "perestroyka" period (1985-1991) many new opportunities for children's media occurred.

After the disintegration of the Soviet Union, the serious political and economic crises in society caused numerous problems also for the media. However, by the end of the 90s, many educational institutions, school classes, hostels, children and youth organisations, authorities, companies and private persons have started publications of their own.

A children's newspaper that has survived all crises is *Leninskiye Iskry* (Lenin's Sparks). A special event took place on the 31st of August 1924, when its first issue was published in Leningrad. This newspaper consisted of articles written by "detkors", children's correspondents – although famous Russian writers and poets were also published in the paper. In 1992, after the collapse of the Soviet Union, the paper was renamed *Pyat Uglov* (Five Corners) according to the outcome of a discussion among its young readers. In September 1999, there was a large celebration of its 75th anniversary. The newspaper has, during its entire existence, taken many initiatives, such as mass sporting events, dining rooms for children, young talents' competitions, historical tours, etc. In spite of previous close ideological control by the Communist Party, the paper has always been interesting to and extremely helpful for several young generations.

At the Mass Media Center of the Faculty of Journalism, St. Petersburg State University, there are both preparatory courses and a "Maliy fakultet zhurnalistiky" (Small Journalism Faculty) for very young journalists and future applicants. The Faculty publishes a newspaper called *Dvazbdy dva* (Twice Two) containing stories by these young journalists. In March 2000, the Moscow and Finnish offices of UNICEF, with the assistance of the Social and Information Youth Centre, arranged a press conference in St. Petersburg for journalists under 18 years of age.

Welsh Children's Production of an Audio Cassette

A research project was conducted in 1996-97 in Wales and the English borders by Nigel Thomas and Claire O'Kane, University of Wales Swansea, U.K., about the participation by children aged 8-12 in decisions when they are looked after by local authorities. A survey of all 225 children looked after was followed by a detailed study of 47 children who where interviewed individually and in groups.

One of the actions arising from this research was the production of an audio cassette by a group of ten children who self-elected to participate in making recordings and who selected for themselves the name "Voices with Volume". Using microphone and tape recorder is a simple and effective first step into the world of media and communications skills. Children enjoy learning to use the simple technology involved.

"Using microphone and tape recorder is a simple and effective first step into the world of media and communications skills. Children enjoy learning to use the simple technology involved."

It was this group who read through the pages of confidential and sensitive transcript material from the interviews with the 47 children, selected excerpts, decided who would read which items and helped sort the quotes under a series of section headings for an audio cassette.

The results of their efforts offer an insight into the lives of children who live away from home. The sequence of young voices tell how children see their situation and to what extent they feel they have enough say in decisions that concern them. It is very clear from these recordings that children are more capable of talking about their views and their feelings than they are ever given credit for and that they want to have a say in decisions about their lives. Some children are totally excluded from such decisions. It is clear that they want to be listened to, that they want to find out what is going on and to have time to think about things that are going to affect them. Their top priority is not (as most adults might assume) simply to get what they want. The sound of this mix of voices impacts in a way the printed word can never equate.

(Summarising extracts from an article written by Sarah McNeill, UNLIMITED Productions, 1998)

Latin America

Children's Networks in Brazil

In Brazil, much discussion about children's rights has taken place at all levels of government and civil society. One result has been the development over the past decade of projects aimed not only at providing basic services for children, but at working to ensure that all rights of children are fulfilled, including the rights to information and to participate in decisions affecting their own lives. While many countries give a token acknowledgement to child and youth participation, Brazil is home to dozens of projects whose major players *are* children and adolescents.

One example is the "Fundação Casa Grande" (Big House Foundation) in the city of Nova Olinda. Working in a renovated old house, children of all ages at one time, a few as young as three years old (!), produce videos, newsletters, magazines and radio programmes for children and youth. "Casa Grande" has established a "communication school" for children, helping youngsters to become active in their families and communities. Among the products of "Casa Grande" are a bi-weekly newsletter called *Youth Awakening*, a daily radio programme, and special programmes for television. Children and youth are also educated in local and Brazilian history and culture. Furthermore, "Casa Grande" is working with a group of youth in the Mozambican city of Quelimane. The first subject youth chose to address in the two countries was AIDS.

"The first subject youth chose to address in the two countries was AIDS."

Another example is a group of Brazilian children working in the Amazonian city of Manaus in a project called "Uga-Uga". Youth participate in workshops and debates on education, sexuality, family, employment and other issues of interest to themselves. They produce a newsletter distributed to 15,000 students in the public schools in Amazona. The experience in the late 1990s was so enriching that "Uga-Uga" became a news agency run by young people themselves, with support of local journalists. "Uga-Uga" is a member of the national network co-ordinated by ANDI, the National News Agency for Children's Rights[1] – one of the few such agencies in the world that con-

Note

1. See about ANDI in the next section, "Examples of Organisations and Networks".

centrates on generating and improving the coverage of children's and adolescents' issues in the mass media.

(Excerpts from an article by Paula Claycomb, Senior Communication Officer at UNICEF Brazil, 2000)

Children's Participation in TV Cultura, Brazil

Here we quote from an article by Beth Carmona (1999), formerly Director of Programming at the public television channel TV Cultura in Brazil:

"However, it was through the International Children's Day of Broadcasting [...] that we at TV Cultura managed to put into practice children's participation in the media in a broader sense, during the three years I was responsible for programming on this Day. The suggested proposal was to create an enormous world-wide network and dedicate some hours of programming to the children's cause on a specific day in December. We adopted this proposal literally, and dedicated more than thirteen viewing hours to dealing with themes concerning young people. The producers took great care with their presentations, raising points for discussion and participation by the youngsters. Documentaries from different parts of the world revealed how children live in other social and cultural realities. Our sports production team prepared some marvellous activities on the use of sports in the treatment of handicapped children. There were music programmes in which Brazilian children's songs were resurrected. And the journalism department, within the series *I Was Never a Child,* presented reports on child labour, the sexual exploitation of children and malnutrition in Brazil. We also had documentaries on the theme of television and the family. In the 1997 edition, we held a debate in which children from different social classes interviewed the Minister of Education. As a result of our productions for this International Day, we were, in 1995 and 1996, nominated by Emmy International and placed within the three best from a contingent of more than two thousand participating TV stations. And in 1997, we received the Emmy International reward.

Without doubt, I was involved in a both remarkable and indelible experience. But most important is that there now exists a *Rá-Tim-Bum*[1] generation that is orientated by the concepts introduced by TV Cultura."

Note

1. A series of successful quality pre-school programmes produced by TV Cultura and the organisation for the Social Services of the Industries, Brazil.

North America

The Teen Video Story Adventure

Connie John, former Executive Director of CIFEJ (The International Centre of Films for Children and Young People), Canada, describes in an article (1999) an international video project for teens. We reproduce some excerpts:

- In a tribal village, high up in the Philippine mountains, a teen-age girl reconstructs the story of a rape and murder which occurred several years previously in her village.
- In Poznań, a Polish teen, living in a group home away from the problems of alcoholism in her family, writes and shoots a hilarious Dracula story.
- A child street vendor from Lima, Peru, uses his friends as cast and crew to describe the attraction of joining the Piranhas, an urban gang that dominates street life there.
- In Canada's far North, an Inuit boy documents his seal hunt, brandishing a gun and enjoying the bloody, raw meat from his catch.

- In Mozambique, a retired boy-soldier recounts his experience and shares his ambition earning a living by break-dancing like Michael Jackson.

These are some of the 45 three-minute video stories, which were made by adolescents in five different countries in 1994-1995. *Teen Video Stories,* spearheaded by CIFEJ, was structured to give kids at risk a voice.

Some of the lessons learned were:

- Illiteracy was no sort of barrier for success. In fact, quite the opposite was true.
- The independent approach added immeasurably to both the kid's commitment to the project, and to the sense of ownership in the final product.
- Although the first reflex was to mimic rock videos, the final videos ranged across all genres, from animation to comedy, documentary and even investigative journalism.
- The project made these young people media literate. The participants reported that they would never be able to watch visual images with the naivety of their pre-*Teen Video Stories* days. A critical attitude was born, stemming from the knowledge of the process.
- After the experience, school teachers, parents and child-workers reported on the new self-confidence, the curiosity and the initiative shown by these young people who had, formerly, often been timid and withdrawn.

"... a retired boy-soldier recounts his experience and shares his ambition earning a living by break-dancing like Michael Jackson."

In each country, a local broadcaster showed the videos made by the local kids. A guidebook, *Action*, describes all aspects of the project – the exercises, budgets, lists and descriptions of each workshop in order that others might replicate the project. The guide and two videos about the project, of which one won several prizes, are available through CIFEJ (for contact details, see "The Bratislava Meeting" in the previous section "Examples of International Meetings on Children and Media since 1990").

Media Education and At-risk Adolescents in Canada

The Alternative Career Education (ACE) Program assists at-risk students, aged 16 to 19, who struggle with conventional educational approaches, to acquire some sense of success and consequently want to stay in school. Dr. Lee Rother, President of the Association for Media Education in Quebec, Canada, has developed the ACE Program from a traditional teacher directed program to a student-centered, multimedia/technology learning environment. The following texts contains summarising excerpts from an article written by him (2001).

ACE curriculum includes learning about the mass media and the technologies associated with it, reading/analyzing and studying popular culture texts, having students write/produce their own media texts, and making connections between the English Language Arts and Media Education. By media texts, I am referring to print texts, such as newspapers, magazines, advertisements, as well as non-print texts, such as videos, television and radio commercials.

Many ACE students' reading levels are between grade five and seven, placing them well below grade nine, the norm for students aged sixteen. At the extreme, there are ACE students who are reading

and writing at the pre-high school level. The result of their negative experiences in school, and at home, has left many students "turned off" to schooling.

From 1991 to 1997 I investigated what kinds of literate behaviours ACE students demonstrate following the Media Education Curriculum I developed with and for them. The results of my inquiry demonstrated that the ACE students:

- read media texts with considerable sophistication. They were not only able to read/analyse the literal denotative aspects of texts, but were also able to interpret the connotative level;
- were able to identify ideologies in a text and relate them to their own experiences;
- acquired and used specific aspects of media languages and concepts in their writings and productions;
- were more willing to undertake the kind of school writing they are expected to do, using media texts as a source for their writing;
- demonstrated a critical, reflective stance, revealing insights about themselves as individuals and learners.

I have come to the conclusion that ACE students are literate, and that traditional practices of literacy education have prevented us from acknowledging their literacy. I also now believe that schooling's notion of literacy, which used de-contextualized print texts as the only data source to determine the ACE students' literacy, reflects a model of literacy that is outdated and inadequate. This notion of literacy has had disastrous consequences for the kinds of students who are 'at-risk'.

Children's Express Worldwide

Children's Express is mentioned under the next heading, "Examples of Organisations and Networks". But let us summarise some experiences of its work and importance, written by Rowena Young (1997), then London Bureau Chief of Children's Express:

Imagine a youth club whose focus is journalism rather than football. A place where kids are given the chance to tackle issues like: why suicide is the second biggest cause of young deaths or why Ecstasy is something to die for.

Children's Express (CE) began life in the back room of a New York City house in 1975. It was the home of a former Wall Street lawyer and business entrepreneur, who believed that what children thought and said *did* matter. First, he set up a magazine. But what began as a publication 'by children for children', soon evolved into a news service that provided newspaper columns, articles, radio and television programmes across the U.S. There are several bureaux in the U.S. and in the U.K.

CE reporters and editors research and report stories on subjects of their choice. They also accept commissions from newspapers and magazines. The organisation operates like a news agency by placing its stories in newspapers and magazines. Demand for its pieces is steadily increasing. CE has also participated in television and radio broadcasts, won awards, published books and held symposia on young people and the media.

CE's aim is to give young people the power and means to express themselves publicly on vital issues that affect them. Younger children, aged 8 to 13, are the reporters, trained by the older children, aged 14 to 18, who also take responsibility for editing and overseeing the editorial activities. Every aspect of the process is tape-recorded. Not only does this mean that the CE programme is open to all, regardless

of academic ability, but it also guarantees accuracy and encourages literacy, organisation and writing well. In particular, it reinforces numerous aspects of the National Curriculum. It also increases children's self-confidence, develops curiosity and teaches them responsibility and citizenship. Through CE, kids meet adults that they would normally never meet, discover things are not always what they seem, and find out that if they do not take responsibility no one else will. They learn to see issues from someone else's point of view and to be persistent and assiduous. They also learn that many people are worse off than they are.

"It also increases children's self-confidence, develops curiosity and teaches them responsibility and citizenship."

The Internet

A great number of web sites, web communities, web clubs, games, and so on, have been set up for children and young people on the Internet but have often been designed by adults; children's real participation is mostly limited in nature or controlled. Moreover, the multiple opportunities for education, communication and creativity are being overshadowed by the much more heavily promoted commercial sites, many of them tied to popular TV shows, films, toys and other consumer products (Montgomery 2001). There are also special media projects for children on the net - magazines, newspapers, radio, video films, etc. However, although there are exceptions, several of the projects aiming at true active participation for children have often disappeared again (cf. McNeill 1999, Sundin 1999).

Perhaps the greatest importance as regards children's own participation on the Internet hitherto – for those children who can access it – is the opportunities provided by chat groups and web sites set up for and by children with the aim of letting children communicate in writing with one another, and, to a certain extent, in this way express their views to adults on issues affecting their own lives and society.

We finish this list by quoting a few such contributions:

"[...] Mass medias really create a great impact but sometimes mass medias don't promote honestly voices and exactly views of young people. But this can be changed. When you actively take part promoting their own voices and culture through mass medias then images of youth will be more honest becuz no one can speak or talk about youth better than themselves. Youth can also take part in media to make social changes becuz media really has power and knowing how to use that power efficiently youth can empower themselves. That's what we are doing in Vietnam. We have been promoting child's right and other issue related to young people on the national radio. And it's totally different when we speak our own opinions and bring our own pictures to the world than to let the world speak for us and draw our picture. [...] Love + Peace+ Smile."

(Ha Lan Anh, age 15, Young Journalists Group-the Voice of Vietnam, Vietnam, December 15, 2000)

"Young people are definitely not well-represented by the media. [...] It is often said that today's children are tomorrow's world leaders, doctors, scientists, inventors etc. Now is the time in which children should be given the chance to make a difference and have an influence on society – not in ten or twenty years time!"

(Louisa, age 17, the United Kingdom, April 14, 2001)

"It's good to know that youths today are realising the effects of how they are portrayed in the media. The challenge for youths and the relevant authorities is to know the prejudices and biases and aim to right the wrongs or the exaggerations, and not passively accept them as they appear. We must talk about these issues, make noise and start the dialogue now!"

(Jonathan Emberson, age 14, Fiji, July 1, 2001)

Source: http://www.unicef.org/voy

Examples of Organisations and Networks
Media Literacy and Children's Participation

In 2000, the Clearinghouse published a register of *organisations and networks concerned with children and media* in one connection or another the world over. More than 240 organisations from nearly 60 countries are included in the list, available both in print form and on the Clearinghouse's web site. Here we have selected a couple of organisations, associations, networks, etc., as illustrating examples – and mainly such organisations and networks that are working with media literacy and/or children's participation in the media. Moreover, we have omitted most of the organisations and networks already mentioned, see, for instance, under the heading "Examples of International Meetings on Children and Media since 1990". The sole reason for this very limited selection is lack of space – we refer to the original list for a fuller picture. However, even the original list is incomplete and we look forward to its further development over time. Please, do not hesitate to let us know of organisations in your acquaintance which do not appear there. We also welcome comments, updates and corrections to the list.

International

UNICEF: International Children's Day of Broadcasting (ICDB)

In 1992, UNICEF – in co-operation with the International Council of the National Academy of Television Arts and Sciences – launched the annual event of the International Children's Day of Broadcasting (ICDB) which is celebrated on the second Sunday every December. Four years later, the number of broadcasters participating had grown to 2,000. An increasing number of broadcasters are devoting an entire day or week to children and many participating broadcasters have trained children to produce their own programmes, and make documentaries on violations of children's rights. A special International Emmy award honours the broadcaster whose participation in the Day is judged the most outstanding.

Web site: http://www.unicef.org/icdb

UNICEF: Voices of Youth (VOY)

The Voices of Youth (VOY) web site was developed in 1995 as a part of UNICEF's 50th anniversary celebration. Through Voices of Youth young people can take part in on-line discussions about issues affecting their own lives, the future, how the world can become a place where the rights of every child are protected – and about the media. Ideas are shared with all – young people and adults alike – who link to Voices of Youth.

There are three forums: "The Meeting Place" is a space where children and youth are asked to think about and give their views on current global issues, particularly in the light of how they affect chil-

dren world-wide. "The Learning Place" is a series of interactive global learning projects carried out by schools or groups who volunteer to take part. Groups of young people in different locations around the world work together on common activities. "The Teacher's Place" is a forum of discussion for teachers, trainers, educational planners and people who work in development agencies such as UNICEF National Committees and Country Offices, about the use of electronic networks for global educational projects.

Web site: http://www.unicef.org/voy

International Association for Media and Communication Research (IAMCR) – Media Education Research Section

The International Association for Media and Communication Research (IAMCR) is the largest international professional organisation in the field of communication research. Established in 1957, the Association now has over 2,300 members in some 70 countries. The specific objectives of IAMCR are: to provide a forum where researchers, practitioners and policy makers in the communications field can meet and discuss their work; to stimulate interest in communication research; to disseminate information about research results, methods and needs; to encourage research and exchange of information on practices and conditions that impede communication and communication research; to contribute by means of research and dissemination of research results to the training of journalists and other media professionals.

Much of the activity within IAMCR is carried out in various sections and working groups that meet at IAMCR's annual scientific congresses. One section focuses on Media Education Research. For further information on this section, please contact its President

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Unda - OCIC

Unda – the International Catholic Association for Radio and Television, founded in 1928 – co-ordinates and represents a network of over 150 national and international Catholic organisations and individuals involved in broadcasting, and provides them with a forum for professional collaboration. The aims of the organisation are to ensure a human and Christian spirit in activities of radio, television and related media, to promote media training and education, and to achieve effective religious broadcasting. Conscious of the challenges children, youth and adults face in a multimedia society, Unda launched its Media Education programme in 1977.

OCIC – the International Catholic Organisation for Cinema and Audiovisuals – was also founded in 1928 and is made up of 140 member associations operating all over the world. The organisation is working to aid production and distribution of educational and religious cinema and video productions. Among other things, it also provides help in script writing, translation and gives support for organisations to use new communication technologies.

The two organisations Unda and OCIC will merge in January 2002 into a new association called SIGNIS.

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Childnet International

Childnet International is a non-profit organisation set up in 1995 with the aim to make the Internet a positive place for children where their interests are promoted and protected. Childnet believes in the opportunities for children that the Internet affords, and has seen – at first hand through the Childnet Awards programme and the Launchsite directory – how the medium allows children the possibility to create, connect and discover. Childnet Awards are for children, and those working with them, who are developing outstanding Internet sites and activities which directly benefit other children.

Childnet is also working with many others to ensure that children are protected from dangers on the Internet which can be grouped under the three broad headings of Content, Contact and Commercialism. On Childnet's web site one can read about research undertaken (see the Netaware programme), the public awareness work (see Chat Danger and Net Benefit), as well as about the strategic INHOPE work established among hotlines across Europe, improving the way that child pornography is reported and effectively tackled.

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Young Media Partners

Based in Geneva, Switzerland, with bureaus in many other countries, this international non-profit association of young reporters – Young Media Partners established in 1997 – involves young people (ages 15-25) in all aspects of the media. In broadcast, print and electronic media they report on issues affecting the lives of young people in their local communities and the world at large. Led by media professionals, youth media teams cover international events and conferences. Summer Intern Programmes are also organised.

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Newspaper in Education (NiE)

Newspaper in Education (NiE) is an activity run by newspaper publishers within WAN (World Association of Newspapers), encouraging the culture of reading newspapers in order to promote analytical reading skills and an appreciation of the role of the newspaper in a democratic society. NiE currently exists in over 30 countries. Even if it naturally varies from country to country, there are common aspirations to place the newspaper in media pedagogy. WAN organises international co-operation through, among other things, its web site and by means of international NiE conferences.

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Africa

Children and Broadcasting Foundation for Africa (CBFA)

Formed in 1995 as a result of the first World Summit on Television and Children in Australia, where the delegates from Africa found that Africa's voice was not being heard, The Children and Broadcasting Foundation for Africa (CBFA) started as a lobby group to bring African countries together and discuss children's broadcasting issues – within the region as well as at international forums like that summit. Since then, the CBFA has organised a number of regional African summits, resulting in several African countries setting up CBFA chapters. The CBFA has also participated in the preparation of many international events on children and media. Beside this, teaching children the basics of television/video production to be able to tell their own stories has been essential. Children have also participated and presented their work at international events.

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Women in Broadcasting (WIB), Ghana

Women in Broadcasting (WIB) is an association of journalists and communicators working in radio and television programmes and production from both private and public institutions. Formed in 1995, the association provides the platform for members to reach out to women and children in a concerted way through radio and television programmes and specialised projects. WIB works towards a) using radio and television to raise the status and self-esteem of women, particularly the rural population and the girl child, b) improving the negative profiles of women in the media and fostering the professional and intellectual advancement of women in the radio and television industry, and c) enhancing access of women and children to the use of radio and television. Every year, WIB organises professional skills training programmes for members in various disciplines of broadcasting.

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Kuleana Centre for Children's Rights, Tanzania

Kuleana began as a street children's organisation in 1992 but has now developed to the leading child rights organisation in Tanzania, working in advocacy, policy development, community awareness, research and training. Special emphasis is put on the girl child. The basis for Kuleana's work is to work directly with children, and to improve their present lives and prospects for the future. The organisation also operates the largest street children's centre in Tanzania. The publications department produces material for raising awareness on children's rights and Kuleana's work, such as pocket booklets, information sheets, a poster magazine produced by children, media articles and radio broadcasts. A unique resource library is also kept with information on child development, child rights, youth, sexual health, etc.

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Asia

Young Asia Television (YATV)

For young people between 18 and 25 Young Asia Television (YATV) reports from places around Asia about the Asian continent and also about the rest of the world. The work is done by reporters of the same age. YATV is an attempt to give young people of Asia a voice of their own and learn more about their neighbours, as well as receive information from abroad from an Asian perspective. Launched in October 1995, YATV was initiated by the World View International Foundation, an international NGO with 300 members in 52 countries and actively involved in communication training and development or communication projects.

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Research Center for Media and Children, China

In 1997 the Journalism and Communication Institute (JCI) of the Chinese Academy of Social Sciences (CASS) established the Research Center for Media and Children. The center is a non-profit NGO with three tasks: to develop research on media and children; to promote media development for children; and to start-up media education for children. At present there is no media education in China and the Center is, on the basis of research, working on developing media education content that could be accepted by Chinese children.

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Concerned for Working Children (CWC), India

The Concerned for Working Children (CWC), a secular, democratic, national, private development agency, has been working in the field of child labour since 1980. The objective of the founding members of CWC was to develop a programme which would have a sustainable impact on the issue. In order to achieve this, CWC works with local governments, community and working children themselves to implement viable, comprehensive, sustainable and appropriate solutions in partnership with all the major actors, so that children do not have to work. It empowers working children so that they may be their own first line of defence and participate in an informed manner in all decisions concerning themselves. Among other things, the children produce their own wall magazine.

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Resource Centre for Media Education and Research, India

The Resource Centre for Media Education and Research was established in late 1992 as a public service to mass communication teachers and researchers, especially those interested in promoting media education in and outside the formal classroom. The Centre has a book library, a video library, a documentation unit which includes research papers presented at national and international conferences, and copies of research articles from journals of communication, as well as a bibliographic service on Indian media. The Centre carries out international research projects in collaboration with overseas institutes and scholars.

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Tej-Prasarini, India

Tej-Prasarini or "Light-Spreader" is a multimedia publishing project of the Don Bosco Education Society of the province of Mumbai (Bombay). Its aim is to promote youth development by creating resources designed for young people and for those involved in their education. Tej-Prasarini offers courses and educational material for teachers, youth leaders, students and parents. Its web site contains a list of the products created, as well as a mention of other facilities and services created to further this cause.

One example of work done by Tej-Prasarini is the web site http://www.mediaedindia.com Inaugurated in 2000, this web site has been designed to promote media education in India. It contains an outline of what media education is and how it may be implemented, presenting a list of the basic issues for media education sessions. It helps people network to build resources for the furtherance of the cause in listing links to media education web sites in India as well as all over the world.

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Forum for Citizens' Television & Media (FCT), Japan

The Forum for Citizens' Television & Media (FCT) was founded in 1977. At the beginning, FCT stood for the Forum for Children's Television but as members' interests successively expanded to gender issues, the aged, the disabled, and foreigners, FCT was renamed to the Forum for Citizens' Television in 1992. Further, "& Media" was added which shows the interest in all media.

FCT strives to promote the idea that media should not be solely in the hands of the industry, but that all citizens should have access to and influence over the media. Aims and activities are carried out using a "critical media literacy" approach, and are based on the concept of people's right to communicate. One of the major activities of FCT is to publish the newsletter *Gazette* three times a year, and to report on

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empirical research surveys about the state of the media. The other major activity of FCT is organizing local and international forums, of which several have focused on children and where anybody can participate in the media literacy workshops or discuss current themes on the media.

National Institute for Educational Policy Research of Japan (NIER)

Established in 1949 as an organ of the Ministry of Education, Science, Sports and Culture, the National Institute for Educational Policy Research of Japan (NIER) is a government research institute under the general supervision of the Ministry. The main objectives are to conduct applied and basic research and do studies in education. In addition, NIER provides various services in relation to educational research, such as collecting and disseminating relevant information on the topic, giving assistance to other educational institutions and co-operating with relevant organisations abroad. NIER also organises workshops and seminars for educators. In 1998, NIER launched a research project under the theme of "Comprehensive Study of Media Literacy in the Lifelong Learning Society". Its aim is to identify policy strategies to promote media literacy for all people in Japan and to propose theory and practical programs to be implemented in schools, universities and non-formal education facilities (including adult education).

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Society for the Protection of the Rights of the Child (SPARC), Pakistan

Society for the Protection of the Rights of the Child (SPARC) is a non-profit, registered, non-governmental voluntary organization working for the rights of children. It acts as a child advocacy group. The organization works to initiate and encourage activities which promise to further the welfare and best interests of children anywhere in the world, e.g., that governments do all they can to implement the rights contained in the Convention on the Rights of the Child. SPARC strives for a continuing relationship with children so that they will play a more active role in the society. Furthermore SPARC seeks to influence the mass media to disseminate information beneficial to the child, and to protect the child from harmful material. The organisation defends the right of every child to express his or her views, obtain information, make ideas or information known, regardless of frontiers. These objectives will be obtained through time-bound targets and concrete actions.

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Palestinian Youth Council (PYC)

In 1999, The Palestinian Youth Council (PYC) initiated a youth participation project with funding from the Government of Japan and the United Nations Development Program. The project aims to assess the needs of Palestinian youth aged 16-26 based on a participatory approach to get closer to young people, and to voice their concerns, demands, hopes and aspirations. One of the sections is entirely devoted to media and the development of appropriate approaches for youth media in Palestine. Since 2000, the PYC broadcasts a weekly youth program titled *Youth Forum*. A group of young persons is trained to produce the program and a theme of special concern for children and youth is selected for each episode. Violence, education, unemployment, democracy, voluntary work and human rights were among the themes debated. In 2001, The PYC will launch a web site in English and Arabic on youth in Palestine. Another coming project is to conduct a comprehensive 30-hour training course in media for youth.

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Philippine Children's Television Foundation, Inc. (PCTVF)

The Philippine Children's Television Foundation (PCTVF) is an independent, non-profit organization committed to maximizing varied forms of mass media – television, radio, print, video production – for education. The organization has also ventured into multimedia projects and expositions in a continuing effort to reach out to a broad audience – children and adults. PCTVF is a pioneer in educational television and radio within a commercial broadcast industry. It relies on research-backed curriculum and program development processes that ensure age-appropriate content and formats. PCTVF has successfully embarked on projects and programs that translate a commitment to maximize different forms of mass media in a responsible manner for the benefit of the nation's most precious resources – its children.

PCTVF recently published *Convention on the Rights of the Child Media Toolkit* for UNICEF to be used by media professionals and others concerned with children. The Toolkit consists of five booklets and a video cassette.

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Australia/New Zealand

Australian Teachers of Media (ATOM)

Australian Teachers of Media (ATOM) is an independent, non-profit, professional organisation of media educators and industry representatives. ATOM Publications produces a number of journals and books – such as *Metro*, *Australian Screen Education*, *The Moving Image*, *The Reel Resource* – that provide critical cultural theoretical and technical articles, and also educational kits and study guides. ATOM Awards for film, television and multimedia celebrates student talent and promotes the educational screen culture industry. The Awards are held in May in Melbourne and are attended by industry professionals and media educators as well as secondary and tertiary students. Focus is on educational aspects of film.

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Council of Australian Media Education Organisations, Inc. (CAMEO)

The objectives of Council of Australian Media Education Organisations (CAMEO) are to provide a forum for the free exchange of ideas between media education organisations of the states & territories of Australia and New Zealand; to promote media education to government, students, teachers and to the public at large; to promote communication among primary, secondary & tertiary education, industrial, professional & arts bodies and all government levels; to actively seek publicity for media education; to research and report on curriculum and equipment for use by members; to regularly distribute relevant information to its member associations; through member associations, encourage students who have potential media skills and assist in the development of these skills; to sponsor and promote an association of media educators in states or territories of Australia and New Zealand which do not have one; and to liase with other national or international associations having similar objectives.

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Young Media Australia (YMA)

Young Media Australia (YMA) is a national community-based, information, research, training and advocacy organization working in the field of children, young people and mass media. The organization will continue to strive as it has for the past 40 years to:

- Stimulate and maintain public interest in provision of suitable film and television programs for children and young people.
- Promote critical study and creative activity in film education in primary and secondary schools and teacher training institutions; and
- Develop an informed public opinion with the object of stimulating community action and influencing legislation concerning any aspect of film for children.

YMA publishes the newsletter *Small Screen*.

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National Association of Media Educators (NAME), New Zealand

The National Association of Media Educators (NAME) was originally established in 1981 as the Association of Film and Television Teachers. During the years the emphasis steadily changed and in 1991 the association changed name. Media Studies is taught in more than a third of New Zealand's secondary schools and many teachers are still self-taught. NAME works as a catalyst for much of the development and growth of media studies within New Zealand schools. Members regularly organise and staff professional development training and seminars. The association is administered from Auckland and has local committees in several regions. A members' magazine is published and contains news, curriculum development information, and general media information together with teaching ideas for the classroom.

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Europe

European Association for Audiovisual Media Education (EAAME)/Association Européenne pour l'Education Aux Médias Audiovisuels (AEEMA)

The purpose of European Association for Audiovisual Media Education (EAAME) is to develop the identity of audio-visual media education and to foster the idea of an audio-visual culture amongst the public at large. EAAME is the largest network in Europe for audio-visual media education professionals and media literacy. An index of European audio-visual media education experts with 600 references is available on the web site.

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Allianz für Medienkompetenz (AfMK), Austria

The AfMK (Alliance for Media Competence) is the nationwide association for media educators in Austria set up as an exchange forum and for lobbying for the need to support endeavours to foster media competence and raise awareness of media education at all levels of schooling and for lifelong learning. Apart from educators and teachers, the AfMK includes people from the media and from other enterprises that support the initiative to face the needs of an information society in a responsible way. The AfMK offers a printed and electronic newsletter and supports special projects.

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Centre de Liaison de l'Enseignement et des Moyens d'Information (CLEMI), France

The mission of CLEMI (Center for Liaison between Teaching and Information Media) is to promote – especially by means of training activities – multiple use of news media in teaching, with the aim of encouraging better understanding of the world by pupils and simultaneously developing critical understanding. CLEMI is a meeting place for teachers, pupils, parents, executives of the Ministry of Education and media professionals and offers the chance to share thinking, experiences and plans.

Training is one of the basic activities of CLEMI. The courses bring into play journalists, technicians, researchers and academics. Educational workshops, visits to newspaper enterprises, and conferences are organised. CLEMI is also a documentation centre gathering media related material (produced for and/or by children) from France and abroad. It possesses the most important collection of school newspapers, including about 10,000 titles from France and other countries, some issues dating back to 1926.

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Gesellschaft für Medienpädagogik und Kommunikationskultur in der Bundesrepublik Deutschland e.V. (GMK)

GMK (the Association for Media Education and Communication Culture in Germany) was founded in 1984 as an umbrella organisation for a broad spectrum of professionals and experts engaged in both practical and academic work in the fields of education, culture and the media. As the most important association concerned with media literacy and media education in Germany, the GMK functions as a platform for discussion, co-operation and new initiatives. The GMK aims to support media literacy and communication culture and to contribute to these in a responsible fashion. In this respect, the new communication and information technologies such as multimedia, as well as the increasingly international nature of the media market, present a particular challenge.

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JFF – Institut für Medienpädagogik in Forschung und Praxis, Germany

In 1976, two former research institutes within the field of youth and film joined forces to become the Institute for Youth, Film and Television (JFF). The institute works nation-wide and is financed mainly by state subsidies. One of the main goals is to link the results of scientific research to practical media education. The work of the institute focuses on television, film, video and computer technology. New developments are addressed and researched in the light of their consequences and significance for young people. JFF is also concerned with questions relating to media regulation and the protection of children from over-exposure to media. Publications on a wide range of media topics are published.

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Hungarian Moving Image and Education Association

After many years of preparation, the "Moving Image Programme" was accepted to aid the implementation of the new subject "Culture of the Moving Image and Media Education" into the new National Curriculum. The new subject started in 1998/99 and concerns students aged 12-18 years. The aim is to improve visual language reading and writing skills as a vehicle for understanding the media and the world of images. The association provides teacher training programmes at different levels and a support network, or Regional Media Education Centers, which offers consulting services in teaching.

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Young Irish Film Makers

Based in Kilkenny City, Ireland, Young Irish Film Makers offers practical film training and production to young people between 8 and 18 years. It gives them the opportunity to make their own film productions in a professional way, by young people and for young people. Since 1991, a number of short films have been produced and shown at several film festivals.

One of the aims of Young Irish Film Makers is to place young people at the centre of the film making process, thereby becoming active and critical users rather than passive consumers of the media. The organisation also wants to encourage teamwork, help young people take creative risks, make their own judgements and take responsibility for their own learning and thinking.

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Russian Association for Media Education

The Russian Association for Media Education was founded in 1988 and includes about 300 members. Members of the association are teachers and university professors of film and media education from different cities of Russia (Moscow, St. Petersburg, Tver, Kurgan, Voronezh, Taganrog, Samara, etc.). The Association aims at encouraging the students' critical, creative and independent thinking about media texts and at developing the students' esthetical perception and analysis of media arts, etc. Among other things, the Association organises a summer school for children in media education, special media education programmes at different educational levels and media education conferences. The Association also maintains a web site for media education.

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Ynpress News Agency, Russia

Since 1990, children and teens from all parts of Russia have their own agency of news and information called Ynpress. Open to anyone interested, the agency gives an opportunity to practise journalistic skills. Members of Ynpress write for their peers about youth news, facts, children's rights, etc., in their own newspaper *Ynosheskaya gazeta* and in the literary journal *Nedorosl*. About ten adult co-workers, mainly professional journalists, help the young staff of about 50 children to gain experience and solve financial or organisational problems. Ynpress is a public organisation, supported financially by government establishments and other organisations. It is also co-operating with, e.g., UNICEF in Russia and the Moscow State University's journalism faculty.

Other Ynpress projects are exhibitions, concerts, an annual festival where children perform, and a regular meeting for representatives from different youth press services in Russia and abroad. The most recent project is setting up a web site in order to help young people find relevant social information and links to children's newspapers, discuss, and put questions to members of the Russian Government.

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Grupo Comunicar – Collectivo Andaluz de Educación en Medios de Comunicación, Spain

Starting in 1986 and formally founded in 1992, Grupo Comunicar is a forum for education in communication media, a non-profit association of teachers, academics and innovators in Andalusia, Spain. The aim of the association is to make the use and teaching of communication media in school dynamic, critical, creative and pluralistic. The association arranges courses, seminars and conferences. Among its publications, the most regular one is the scientific international journal *Comunicar* published twice a year and covering research on education and communication in both Spain and Latin America.

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Children and Media Association BMK-NIMECO, Sweden

Barn Media Kunskap (BMK) (Children Media Knowledge) or Niños Medios de comunicación y su Conocimiento (NIMECO) is a voluntary association but above all a method, whose objective is to introduce theoretical and practical study with and about the media. The BMK (NIMECO) methodology is addressed to pre-schoolers, children, young people and adults alike in curricular as well as extra-curricular activities – from kindergarten to higher education including teacher training. The pedagogical aim of the method, created in the early 80s, is to propose ideas and inspiration to help people initiate a process of awareness, allowing them to critically read and understand the media's representations of reality. The method has served as a basis of educational, audio-visual projects in several countries.

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British Film Institute (BFI)

The British Film Institute (BFI) was founded in the 1930s. Today, its 450 members of staff work on a huge range of services both for the general public and for organisations with an interest in film or television. Among other things, the BFI develops programmes for teaching and learning about film and television at all levels of formal and informal education. The institute's Education Projects Development Unit arranges courses, conferences and events across the U.K. It also produces resources for independent study and run distance-learning teacher training courses accredited at Master's level.

The institute also undertakes research, both alone and jointly with partners, and has published a range of reports and teaching material. The BFI lobbies for more study of the moving image within school curricula, and contributes to the formation of national film education policy.

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Children's Film Unit, U.K.

The Children's Film Unit is an educational charity, which trains young people from the ages of ten to sixteen in all aspects of filmmaking, giving them the opportunity to make films and video to professional standard.

Besides running weekly workshops and making corporate videos, the unit has produced a series of feature films for television and won awards in many international festivals.

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PressWise Trust, U.K.

The PressWise Trust – a charity originally set up in 1993 and since 1997 embarked upon a joint project with the International Federation of Journalists (IFJ) to improve awareness of child rights issues – provides advice, guidance and training on media issues, especially for those on the receiving end of inaccurate, intrusive or sensational press coverage. The trust offers advice to those with complaints about items published in the print or broadcast media.

PressWise Trust also provides training on media issues for journalists, the voluntary sector and members of the public and conducts research and publishes material about all aspects of print and the broadcast media. Recent workshops for print and broadcast journalists have focused on reporting about children affected by war and other forms of physical and psychological abuse. Membership of PressWise is open to individuals and organisations.

The PressWise web site contains, among other things, codes of journalistic ethics from around the world, listed by country and by topic (e.g., children, gender, violence, etc.). Also available on the web

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site is *The Media and Children's Rights. A practical introduction for media professionals* (1999), a booklet devised for UNICEF by PressWise. The booklet contains ideas and challenges for media professionals and others with the purpose to generate responsible coverage of children and the impact of adult behaviour and decisions on their lives, as well as to encourage media professionals to consider how best to protect the rights of children and help children play a role in the mass media.

Latin America

Centro de Coordinación de Periodismo, Comunicación y Educación, Argentina

Since the late 1980s, the Co-ordination Centre for Journalism, Communication and Education has been conducting a project, in which children of Buenos Aires have had the opportunity to take part in media production in class. The project, supported by the local Board of Education and UNESCO among others, is a joint enterprise between professionals of the fields of journalism, communication and education.

More than 200 schools – half of them situated in financially poor areas – have taken part in the project, thus enabling about 50,000 children to practise the art of making videos, newspapers, wall papers, and radio programmes. The primary aim of the project is to promote the capacity for independent thinking and inquiry in the children, especially with respect to the system of social values promoted in commercial media. Another driving force has been the need to familiarise the children with different kinds of media.

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Agência de Notícias dos Direitos da Infância (ANDI), Brazil

In English, the abbreviation ANDI stands for News Agency for Children's Rights. ANDI's main objective is to contribute to the formation of a new journalistic approach that would focus on and investigate – always from a children's rights perspective – the situation of Brazilian children and young adults who are at risk. ANDI keeps a continuous dialogue with the most important media organizations in Brazil by offering them relevant suggestions for news stories, by denouncing cases of violence or abuse, and by showing successful social experiments. ANDI also provides other services to the media by researching important events and personalities, and conducting comprehensive surveys in favour of the rights of children and adolescents.

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Comite para Democratizacao da Informática (CDI), Brazil

The Committee for Democracy in Information Technology (CDI) is a non-governmental, non-profit organisation established in 1995, aiming at bringing information technology to less privileged groups. This is done through its Information Technology and Citizenship Schools. CDI develops educational and vocational programs with the goal of integrating members of low-income communities, especially children and young people, through information technology, thus reducing the levels of social exclusion to which they are submitted. CDI provides schools with free technical assistance, teacher training, methodology and curriculum development for different social groups, software and computer equipment.

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Centro de Indagación y Expresión Cultural y Artística (CENECA), Chile

Since 1982, CENECA (Center for Cultural and Artistic Investigation and Expression) has developed a comprehensive educational program for television viewing to encourage more democratic and participatory use of TV by parents, teachers, and children. The two main objectives of CENECA's educational program are: to provide different social groups with the capacity to create their own interpretations of TV messages, and to strengthen cultural expression among different social groups so that they can participate in influencing TV programming to better suit their needs.

CENECA's program is composed of, among other things, educational materials and activities, training, evaluation and monitoring, dissemination of the methodology within local and regional organizations in Latin America, as well as research.

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El Universo Audiovisual del Niño Latinoamericano (Red UNIAL), Cuba

Created in 1988, The Audiovisual Universe of the Latin American Child (Red UNIAL) is a network of volunteers from various institutions throughout Latin America and Europe. Its aim is to develop an audiovisual educational project, that respects the creativity, liberty and freedom of expression of children and young people. The activities cover research, training, production, dissemination and professional exchange. The objective of the training activities is to form an interdisciplinary work group whose task is to elaborate a communication and education training program for educators and social workers, as well as to organize workshops and seminars on psychological, pedagogical, sociological, technical and other aspects of audiovisual education.

Based on research about the use and reception of media by children and young people, the network organizes each year a seminar for professional exchange, focused on the characteristics of programs created for children and young people, as well as on the impact of new communication and information technology, and on communication education.

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Centros Comunitarios de Aprendizaje (CECODAP), Venezuela

Community Centres of Learning, CECODAP, is a non-profit, civil association which embraces an educational and social perspective. It acts as a centre of formation, and methodological production, mobilizing and generating opinion on the advancement and defence of children's and adolescents' rights. It does not identify with any political party, and its actions are inspired and based on Christian values.

Among other things, CECODAP regularly performs opinion polls among 9-17 year-olds published in *Voces para el Cambio. Opinion de niñ@s y adolescentes*. Some of these research studies have dealt with children's opinions on the media.

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North America

Canadian Association of Media Education Organizations (CAMEO)

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Founded in 1992, the Canadian Association of Media Education Organizations (CAMEO) is an association of Canadian media literacy groups from across Canada. The goal of CAMEO, through its member organizations, is to advocate, promote and develop media literacy in Canada. CAMEO's web site provides contact details to different media education/media awareness organizations in Canada.

Association for Media Literacy (AML) Ontario, Canada

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The Association for Media Literacy (AML), founded in 1978, is made up of teachers, librarians, consultants, parents, cultural workers, and media professionals concerned about the impact of mass media in the creation of contemporary culture. The AML was the first comprehensive organisation for media literacy teachers in Canada and provides today a network for such teachers throughout the world. The association publishes the newsletter *Mediacy* three times a year and organises workshops and conferences. Curriculum anthologies and other support material for media teachers are also published. Furthermore, the AML lobbies and communicates with the government, school boards and media industry about mutual concerns.

A new initiative is the online resource *The Media Literacy Review* (MLR), of which the Spring/Summer feature, 2001, is on children producing media.

The Jesuit Communication Project (JCP), Canada

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The major work of The Jesuit Communication Project (JCP) is to encourage, promote, and develop Media Education in schools across Canada. This work is done by providing a variety of resources and services for teachers, parents, church groups, schoolboards, students and other interested groups. The JCP provides workshops and talks on many media topics and a consultancy service for schools, churches, and other social agencies throughout the world. A collection of over 2,500 books and periodicals on the media, as well as material on Media Education programs from around the world are kept and made available for researchers.

Media Awareness Network, Canada

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The Media Awareness Network is a Canadian non-profit organization dedicated to media education and media issues affecting children and youth. The network aims at encouraging critical thinking about media information, media entertainment and the new communications technologies, as well as at stimulating public debate about the power of media in the lives of children and youth. The work is based on the premise that to be functionally literate in the world today, young people need critical thinking skills to "read" all the messages that are informing, entertaining and selling to them every day.

The network promotes media awareness in Canadian schools, homes and communities through an Internet site. The web site also offers practical support and is a place where educators, parents, students and community workers can share resources.

A recent addition on the web site is "Making Your Voice Heard: A Media Toolkit for Youth", which helps teens contact and influence the media, and, among other things, challenge negative portrayals in the media contents.

Children's Express Worldwide

Founded in 1975, Children's Express (CE) is an international non-profit journalism and leadership organization. It consists of a news service reported and edited by kids ages 8 to 18 for adult print, broadcast and online media with a solid reputation for serious journalism. CE gives children a significant voice in the world by:

- Fostering empowering experiences in which children and teens of diverse backgrounds come together to find and project their voices and to discover the significance of their own and other youth opinions and perceptions and those of their peers.
- Making the child's voice a powerful force by investing children with real responsibility.
- Amplifying youth voices, experiences and concerns to educate and inform society.

CE's world-wide headquarters is located in Washington, DC, and operates bureaus in New York, NY, Washington, DC, and Marquette, MI. The office in the United Kingdom, established in 1995, operates bureaus in Birmingham, London, Newcastle and Sheffield. Expansion plans are underway for Japan, Germany, South Africa and Vietnam.

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Center for Media Education (CME), U.S.A.

The Center for Media Education (CME) is a national non-profit organization dedicated to creating a quality electronic media culture for children and youth, their families and the community. CME fosters telecommunications policy making in the public interest through its research, advocacy, public education and press activities. Founded in 1991 to carry on the work of Action for Children's Television, CME's primary focus is on children. In 1992, CME spearheaded a national Campaign for Kids' TV with more than 80 child advocacy, education, and parents groups. That effort resulted in a 1996 decision by the Federal Communications Commission to require TV stations to air a minimum of three hours of educational children's programs per week. CME has published research reports, handbooks and fact sheets. The *eCME news* presents the latest in children and media research, industry trends and policy.

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Center for Media Literacy (CML), U.S.A.

The Center for Media Literacy (CML) was formed in 1989 as a non-profit membership organization. The Center is dedicated to a new vision of literacy for the 21st century: the ability, for children and adults, to communicate competently in all media forms, print and electronic, as well as to access, understand, analyse and evaluate the powerful images, words and sounds that make up the contemporary mass media culture. This is done by maintaining a national organization of supporters of media literacy, including educators, community leaders, public health professionals, parents, government representatives and others, developing media literacy educational materials and conducting workshops.

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Children and the News/Covering the Youth Beat, U.S.A.

At the Columbia University Journalism School, U.S.A., a course which specialises in the coverage of youth and children's issues is offered to graduate students. Covering the Youth Beat seminar takes a critical look at how journalists cover issues where youth and children are involved, how they can do better, and why it is important that they do so. The Youth Beat web site is designed to publish the work of students but also to provide reporting resources and a forum for discussion for any working journalist covering children and families.

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New Mexico Media Literacy Project (NMMLP), U.S.A.

The New Mexico Media Literacy Project (NMMLP), created in 1993, is dedicated to "educate people to desire better media". The project is working on a "grassroot-level", which means the work is demand-centered, that media education must be desired. In order to meet this NMMLP provides media literacy CD-ROMS, videos and curricula for use in media education in schools. Presentations, seminars and workshops are also offered. The work of the NMMLP is supported by the New Mexico State Department of Education, the New Mexico Department of Health, the McCune Foundation and other public and private sources.

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Youth Environmental News Desk, U.S.A./International

The Youth Environmental News Desk officially opened on World Environment Day, June 5, 2001, with a monthly contest to choose articles written by people up to the age of 19 for publication. News reports on successful environmental endeavours from all over the world will be published and distributed worldwide by the Environment News Service (ENS) (http://ens-news.com), the international daily newswire of the environment, and featured on the HORIZON Solutions web site (http://www.solutions-site.org). The news reports published will be translated into a number of languages.

Young reporters can send an article together with a brief personal resumé to the ENS editorial desk, see e-mail address in the margin. Only e-mail submissions will be accepted. More contest details can be found at the HORIZON Solutions Site and on the ENS web site.

Influences of Media Violence

by *Cecilia von Feilitzen*

What does research say about the influences of media violence? Here media violence primarily means depictions of visible, manifest, physical violence (and the threat of it) in moving images, i.e., murders, shooting, fights, etc. This is what research has chiefly focused on – and what is most often referred to in the public debate. We know less about influences of other forms of psychic and structural oppression, and power relations, that are also represented in the media output. Furthermore, research has much more often concerned depictions of violence in entertainment, fiction and drama than in news and other factual contents.

Many persons feel that the research findings on media violence are contradictory. This may be because they want a simple yes- or no-answer to the question of whether media violence leads to increased violence in society – however, research shows that the situation is more complex. It can also depend on the fact that different research studies have different perspectives and questions as starting-points – therefore elucidating different parts of the problems. Nor can any study cover "the whole reality". In addition, different persons get different impressions of media violence – media violence has different kinds of influences. However, the perspectives and findings complement one another, as do pieces in a puzzle.[1]

Internet and Video/Computer Games

By way of introduction it should be emphasised that, as regards the new interactive, digital media – Internet and video/computer games – there are still too few studies on the influence of violent depictions to draw any safe conclusions.

The studies on violence on the *Internet* have hitherto principally surveyed the prevalence and availability of extreme violence, violent pornography, hate propaganda, and the like. Some studies point to the fact that – even if such contents only make up a small part of everything that can be found on the Internet – they have increased over time. Other studies in different countries have dealt with the population's, or parents', concern and wish for protection from such contents. A few studies have also tried to discover how many children and young people have run across unwanted phenomena on the Internet, received solicitations or requests for unwanted activities, or have been threatened via the net. According to one investigation, 25-50 per cent of 10- to 17-year-olds in the U.S. who are surfing regularly had encountered such events, and about a quarter of those who reported these incidents rated themselves as very or extremely upset or afraid as a result of the incident (Finkelhor, Mitchell & Wolak 2000).

Most of the research on *electronic games* has been performed since the mid-90s and only certain studies have focused on the influence of violent elements. It is not possible to simply generalise the

Note

1. Because of the summarising character of this section and the great amount of research in the area, references to single investigations are only made in a few cases. The interested reader is referred to more detailed reviews and original studies, many of which are published or documented in the Clearinghouse's yearbooks, newsletters, bibliographies, and literature data base – please, visit the Clearinghouse's web site: http://www.nordicom.gu.se/unesco.html

Examples of Research Findings on Violence in Interactive Media

Violence on the Internet

For one month in 1997, four students searched for violent content on the Internet – on web sites, in news groups and in chat groups. They found that, generally, one can divide the violent content into that which is available for a broad group of Internet users, and that which is aimed at closed sub-cultures.

Consequently, at some time during the search, each experimental surfer is sure to land in: • hard-core pornography, • extremely violent portrayals, • racism, and • violent games.

However, in order to gain access to: • extremely violent pornography, including child pornography, or • violent sects (cults glorifying weapons and sex, etc.), specific actions are required. Those who search systematically and purposefully will find these contents, as well, but usually after payment, procuring special software, and/or concrete proof of a corresponding interest (mostly by delivering material oneself) (Groebel & Smit 1997).

Violent Pornography on the Internet

In 1997, Norwegian research was performed (Bjørnebekk & Evjen 2000), one aim of which was to map the prevalence and accessibility of violent pornography on the Internet. The researchers devoted five months to searching, primarily focusing on international news groups that directly or indirectly indicate contents where sex is related to deviant or extreme activity. The violent pornography found was usually coded, required payment, or some evidence of corresponding activity. But with some training, it was quite easily found. There were guides and "robots" available to assist you, and if you did not obtain access to the violence free of charge, the demanded financial return was often very modest.

Ca. 6,000 extremely violent pictures, with great probability falling under criminal law, were classified. Photographs and drawings were most common. Most portrayals were presented as "real" happenings or as documentaries. Videos, "virtual reality" and interactive "live entertainment" were reserved for users with special software.

The content of the pictures could be divided into eleven groups: Fisting and abuse of the genitalia; Tied-up – torture; Plastic and strangling; Rape; Child pornography; Necrophilia and bestiality; Murder and dismemberment of bodies; War-related accidents; Animal pornography; Defecation and urination; and Mutilated and dead infants and embryos.

In 1998, the researchers revisited and made a second analysis of the news groups. They had become more accessible – it was no longer necessary to decode the pictures but they were transformed directly on the screen when downloaded. However, labels used to characterise the subgroups of violent pornography had often changed and become more neutral (to avoid too much public attention). The number of pictures of violent pornography had increased dramatically, as had video films. Another marked change was the increase in commercial groups announcing different products or services (the category of Torture had, for example, got a new subgroup presenting a variety of products for torture). Moreover, pictures produced by means of 3D modelling programs had increased, making it possible to create pictures and animation without real models, just virtual ones.

Violence in Electronic Games

Of all video and computer games published in Denmark in 1998, 53 per cent contained some violence (3 % "seldom", 34% "occasional" and 17% "often"). The 'action' genre – of which 'first person shooters' and 'fighting games' are popular sub-genres – was the largest single genre. 'Action games', 'strategy games', 'simulators' and 'role-playing games' were the genres most often containing violence; these genres constituted about 60 per cent of the published titles. 5 per cent of all games could clearly be judged as containing a considerable amount of violence (Schierbeck & Carstens 1999). (For more details, see the special section under the head of "Electronic Games" in the beginning of this book.)

findings on the influence of film and TV violence to that of violence in electronic games, since game playing has more features of interactivity and play and perhaps also implies another kind of identification. Moreover, studies on influences of violence in digital games have used only a limited number of methods and extremely few inquiries have dealt with long-term influence. It should also be stressed that early research in the field can hardly be generalised to the games of today, since games are changing rapidly – they are now much more technologically advanced, and the violent (and other) elements are becoming increasingly realistic.

According to the research, what seems possible to conclude about electronic games and aggression is that small children have become more aggressive in their play following game play – but these few studies have only employed one type of method. Among the few studies treating the influence of newer and more violent electronic games among older children and young people, there are some, above all in the U.S. and Japan, indicating that the games can contribute to aggression. However, there are other studies that do not support or that contradict this last-mentioned conclusion.

Film and Television

In comparison with the studies on video/computer games, research on film and television has been conducted since the late 1920s and three to four thousand studies on influences of violent contents in these media exist in the U.S. alone. Thus, we can base conclusions about the influence of film and TV violence on many studies with different theories and methods, but with findings pointing in the same direction.

At this point it must be stressed, as it has previously in this book, that research on children and media has not been performed in all countries. Such research exists mainly in richer countries such as Australia and New Zealand, Europe (mostly Northern and Western Europe), Japan as well as North America, while in other countries it is more sporadic or non-existent. The knowledge we have about the influences of media violence originates, thus, from only a few countries with specific media situations – and research findings cannot be automatically generalised across borders. In most countries, there is a great need for research on children and media in the changing local and global media landscape. Such research should be carried out both on the countries' own social and cultural terms and through more international comparative investigations.

Traditionally, research on film and TV violence has concentrated on its effects on children's and young people's *aggression* or *violent behaviour*.

Here it should be interposed that the definitions of aggression have not always been explicit. Originally aggression means 'attack'. Certain kinds of aggression can, consequently, be constructive, for example attacking societal evils or defending oneself against oppression. What is referred to in media research – and in the public debate – is, in fact, destructive aggression, for example, attacking or oppressing in order to maintain or strengthen a superior position, something that, accordingly, has not always been made clear. Furthermore, researchers have mostly measured physical aggression, which may entail that they more often find aggression among boys or young people belonging to the working class. Girls and persons belonging to the middle or upper classes might partly express their aggression in other ways, for instance, more often verbally or through individual competition, achievement or self-assertion at the expense of others – thus,

Examples of Research Findings on Violence in Television and Films

Violence on U.S. Television

The three-year *National Television Violence Study* in the U.S. (Wilson et al. 1996, Wilson et al. 1997a, Federman et al. 1998) includes, among other things, a repeated study with the largest and most representative sample of television content ever evaluated. Each year, programs between 6 a.m. and 11 p.m. on 23 TV channels (networks, cable, independent) were selected over a nine-month period to create a composite week of programming. Across the three years, a steady 60 per cent of all programs on U.S. television contained violence. The study focused especially on the context in which the violence occurs, that is, key features of violent portrayals that, according to earlier research, either increase or diminish the risk of harmful effects on viewers, especially children.

The analysis showed that most television violence is glamorised and sanitized. Nearly 40 percent of the violent interactions on television were initiated by "good" characters who are likely to be perceived as attractive role models. Nearly three quarters of violent scenes contained no remorse, criticism, or penalty for violence. "Bad" characters went unpunished in 40 percent of violent programs. The long-term negative consequences of violence were portrayed in only 15 percent of violent programs. Programs that employed a strong anti-violence theme remained extremely rare, averaging 4 percent of all violent shows. The researchers conclude that these patterns teach children that violence is desirable, necessary, and painless.

The study also examined portrayals of violence that pose a high risk of contributing to aggression. A high-risk portrayal includes all the following elements: 1) a perpetrator who is attractive; 2) violence that seems justified; 3) violence that goes unpunished; 4) minimal consequences to the victim; and 5) violence that seems realistic to the viewer. Although the researchers stress that many factors are contributing to aggression and violence, the conclusion from this analysis is that the way TV violence is portrayed continues to pose a serious risk of harm to children.

Violence in Animated Films for All

A study reviewed both the amount and kind of violence contained in all 74 animated feature films rated G (for the general audience, i.e., also for very young children), released in theaters between 1937 and 1999, recorded in English, and available on videocassette in the United States. The first film is Disney's *Snow White and the Seven Dwarfs* and the latest *The King and I*. All films contain some violence. Although the violent content in the films is highly variable, there is a statistically significant increase over time – on average the amount of violence almost doubled during the period (Yokota & Thompson 2000).

Violence on Swedish Television

The violent elements in six Swedish TV channels during one week in 1997 amounted to 7 per cent of all broadcasting time. More than 40 per cent of the violent sequences consisted of portrayals of serious violence (serious injury and killing). There was a conspicuous difference between the national non-commercial public service channels and the commercial satellite channels – the latter contained much more violence. Violent portrayals were found primarily in three programme categories: fiction (60 per cent of the violent time), news and factual programmes (almost 10 per cent) and children's programming (almost 20 per cent). Fictional programmes contained considerably more portrayals of serious violence than other programmes. 75 per cent of all violent sequences in fiction were produced in the U.S. In fiction the violent portrayal most often consisted of the violent action – in news and other factual programmes, however, the violent portrayal much more often showed the consequences of violence. A comparative analysis of news over time showed that violent elements were depicted more frequently in the news in the 90s than in the late 70s, as were close-up pictures of violent actions and victims of violence (Cronström 1999).

Violence on Portuguese Television

The representation of violence on Portuguese television was analysed in 1997 by means of a representative sample of 438 programming hours on the four national terrestrial channels

(RTP1, RTP2, SIC and TV1). At least one violent act was found in 85 per cent of all entertainment/fiction programmes. The frequency of violent acts was particularly high in movies and cartoons, and the duration of violent time was relatively longer in children's entertainment/fiction programmes than in such programming for adults. Violence was also often present in information programmes. The researchers found that the percentage of programmes with intentional physical violence and the percentage of so-called justified violent interactions were higher in Portugal than in the U.S. (comparisons were made with the *National Television Violence Study*) (Vala, Lima & Jerónimo 1999).

Violence in Hungarian TV Fiction

The introduction of a dual media system in Hungary in 1997, marked by the appearance of upstart commercial television channels, was accompanied by an explosive increase in programme offerings, above all in the realm of fiction. In 1998, a content analysis was carried out of all non-musical, fictional programming during morning and prime time hours on two public service broadcasters and three commercial channels (Szilády 1999).

77 per cent of feature films and television movies contained violence, 71 per cent of cartoons and 60 per cent of the dramatic and comedic series. The most violent programme genre, in terms of time devoted to portrayal of violence, number of sequences featuring violent acts, and number of violent acts was that of cartoons. For example, cartoons averaged 26 violent acts per hour, compared with about 10 for films, and 11 for dramatic series.

Consequences of violence, such as physical pain and injury or psychological damage, which might generate sympathy for victims on the part of the viewer, were seldom featured or, alternatively, trivialised or unrealistically presented. In 54 per cent of all sequences containing violence, victims or objects of the violent acts were not seem to suffer injury or psychological distress. In more than 90 per cent of all sequences containing violence, the aggressor went unpunished within the sequence in which the act occurred.

In terms of the duration of violence in fictional programmes, violence on the commercial channels was roughly twice that of the public service channels.

Violence in Children's Programmes on Argentine Television

During 1994, a quantitative research project was carried out in order to determine the number of scenes of violence shown on children's programmes in Argentina. 534 broadcasts of 47 children's programmes were studied on five open channels and two cable channels. The project showed a total of 4,703 violent scenes for the 242 hours observed in the study. Thus, an average of two hours a day in front of the screen, would mean that within a year children could see about 14,200 violent scenes – just watching children's programming (Albornoz 1997).

manifestations that research measures have more seldom taken into consideration.

The traditional studies on the effects of film and TV violence on children's and young people's aggression or violent behaviour can be said to have generated the following results:

Imitation

There is considerable empirical research showing that portrayals of violent actions can lead to *imitation*, particularly among younger children. Most people who are with small children also notice that they often copy what they see on television or in film. But even if the media contents often activate especially younger children to say, do or play something of what they have seen (or heard or read), these impulses are generally short term and diminish the older the child becomes. And even if imitation often has a modelling function, e.g., is a process by which you learn things (imitation and play are fundamental factors in the socialisation process; children imitate adults to

Research Examples of Imitation

- Recent Egyptian studies sought to analyse how TV violence affects children's imitation. Some findings were that foreign cartoon films are responsible for spreading aggressive imitation among Egyptian children, and that boys are more often affected by TV violence than girls (El-Simary 1999).

- Due to the growing public concern, a focused field study of the effects of World Wrestling Federation (WWF) programs on Israeli children was performed in 1994. The findings suggest that WWF wrestling was a distinct and disturbing phenomenon in many Israeli elementary schools during 1993-94. The violence accompanying WWF fights was unique and separable from other forms of school violence. Wrestling was done within a mock-arena, in front of a cheering audience, applying mostly pre-planned agreements, which included character identification and specific fighting tactics. Interviewees (children and elementary school principals) were all of the opinion that the phenomenon increased violence in the schools and the rate of injuries to a degree never known before and not repeated since its decline.

  The study provided evidence that modeling behavior does indeed take place in a deferred manner under favorable social conditions, and that it is effective even with older children (in this case 8-12 years old) – than usually examined in experimental studies. These data also showed that viewing WWF was found to reshape and increase violent behaviors first and foremost among children labeled as violent but also among some of the non-violent children. One possible interpretation for why this may be true for some non-violent children and not for others, emerged through children's discussion of their confusion over the fantasy and reality aspects of the series. Such blurring has been related in the literature as facilitating imitative behavior (Lemish 1998).

learn how to behave), it does not mean that children already have internalised or incorporated conceptions, norms and values from the media that have led to an *intentional* aggressive action.

Imitation also sometimes helps in working through one's impressions; at times younger children may need to free themselves from strong media impressions via body language. It is, thus, necessary to consider what aspects of imitation are undesirable – and what aspects might be important for the child in his/her everyday life and social context.

Young people and adults, too, can copy "tips" and instructions about how violence can be committed – tips they can use in a situation of crisis if they feel they need that knowledge. These tips or instructions need not be of use immediately, but can be stored as ideas or 'schemas' for how to act in a violent situation. However, the research does not show that the media are the sole cause of the need for such knowledge, nor of the situation of crisis where the need is felt.

Aggression

The numerous studies focused on *aggression* as a consequence of viewing media violence do not support the notion that media violence is the decisive cause of violence (and violent crimes) in society. Neither do most studies indicate that media violence is of no importance at all.

As said previously, media contents seldom have a *direct* or *sole* influence on our *actions*. From the media we definitely get (which is readable in the studies) *mental* impressions – conceptions, feelings, etc. But these are mixed with all other conceptions, norms, values, feelings and experiences we have already acquired and are acquiring from our own practice and from family, school, peers, etc. In general our own experiences, as well as impressions from other persons, are of greater importance than impressions from the media. It is this melting pot of collected impressions that increases or diminishes our disposition to act in a certain way.

The majority of studies on media violence and aggression in the U.S., as well as some studies in other countries, show that media violence – in this indirect and most often reinforcing way, in interplay with more significant impressions, both in the short and in the long run – *contributes* to increased aggression for certain individuals under certain circumstances. The longitudinal studies carried out during the last decades, in which the same individuals have been followed for several years, indicate, in sum, that viewing media violence seems to

explain 5-10 per cent of children's and young people's increased aggression over time, while 90-95 per cent of the aggression is due to other factors. Such factors include the child's personality and earlier aggression; insecure, tangled or oppressive circumstances in family, school and peer groups; socio-cultural background; unfavourable societal conditions, etc. Included here are also factors such as youth unemployment, alcohol and drugs, access to weapons, ethnic segregation, adults' diminished control, and a consumer-oriented society that stimulates theft and other economic crimes where violence becomes a means.

Several participants in the public debate are "dissatisfied" with these findings and wish instead to make the media the sole scapegoat. Others wave the findings away meaning the opposite – that media violence, consequently, is of no importance. But is 5-10 per cent a negligible result? The fact that many factors interplay is true of most areas in life.

Some studies also point to a reciprocal relation between viewing media violence and aggression – a circle or spiral effect. This implies that children and young people who already are aggressive *both* are attracted by media violence *and* that the viewing of media violence reinforces their aggression.

At the same time, research supports the notion that children who have good relations with their parents, peers, etc., who do not live in a violent surrounding or a violent society, have a safe social background, like school, and are not frustrated or aggressive for some other reason, will most likely not become more aggressive through exposure to media violence.

Different Kinds of Violence

As mentioned earlier, however, it is essential that each country performs its own research – the findings cannot be generalised too hastily.

For example, Japanese research has not found that TV violence contributes to aggression, despite the fact that media violence is extensive in Japan, as well. One reason for this discrepancy might be the different culture in society at large, another the fact that TV violence in Japan is often depicted in other ways than in Western media (Kodaira 1998).

Research in the U.S. (Wilson et al. 1997b) shows that those depictions of violence that with greater probability contribute to aggression include:

- an attractive perpetrator
- violence that stands out as justified (that is, that the viewer finds it in order when, for instance, the hero commits violence when settling accounts with the villain)
- use of weapons
- extensive/graphic violence
- violence that stands out as realistic
- violence that is glorified or rewarded or not punished
- violence where seriously painful or harmful consequences are not shown
- violence portrayed in a humorous way.

Comparative content analyses in the U.S. and Japan have shown that in Japanese media violence the heroes are often subjected to more

violence than the villains, that is, media violence does not as often stand out as justified to the viewer. Likewise media violence in Japan is not as often unpunished and the victim's suffering – the consequences of the violence – is more often depicted, in fact, may even be glorified.

It should be interposed, however, that a few examples of more recent Japanese research on violent electronic games indicate increased aggression in some players (Sakamoto 2000).

A British study evinces that some of the above-mentioned kinds of violence in Western media, e.g., violence that stands out as justified, are not experienced as violence by adult viewers; they do not find such scenes violent since they are within the scope of what is customary. What constitutes violence for the adult audience is instead an act that breaks a recognised code of behaviour, for instance, stands out as 'unfair' or 'undeserved' (Morrison et al. 1999).

How media violence is experienced, however, is not in all respects the same as its influences. As mentioned, it is, among other things, media violence that stands out as 'fair' or justified that increases the likelihood of aggression among certain viewers. Media violence that stands out as unfair may instead lead to uneasiness or dissociation.

Fear

Although for most children, young people or adults media violence does not contribute to aggression or convey useful tips about how violence can be committed, there are several other important types of influences of media violence of which we should be aware.

One such influence is *fear*. Many children and young people like to be a little afraid in an exciting way when they watch fictive films and programmes. And some young people consciously seek out horror films in order to feel the horror. However, several studies show that entertainment violence can also give rise to fear that is stronger than one wished. Murders, shooting, fights, knives, uncanny environments, masks, darkness, horrid sounds, etc., can have an unexpectedly frightening effect. The fear can be reinforced if, among other things, one identifies with the victim of the violence, if one feels that the violence is not justified, if the violence is graphic, or if it is experienced as realistic. Most children and young people say that they at some time, or several times, have been frightened or horror-struck by entertainment violence, not seldom for an extended period.

It is essential to stress in this context that many parents/adults take this kind of fear lightly – but all fear must be worked upon. Repeated fear that is not treated but hidden inwardly will sooner or later manifest itself in some way, not seldom as uncertainty, anxiety, depression – or aggression.

Violence in news and factual programmes can also be frightening. We all become scared now and then by depictions of violence in reality. This is necessary; we have to be shocked sometimes by such representations of violence. Fear is a biological gift, something positive, a means of survival, of sheltering ourselves and counteracting dangers and societal evils. But it is obviously undesirable if our angst becomes so strong that our inclination to act is blocked.

Research from some countries shows that children *more often* mention violence in fiction films and programmes as frightening. This is related, among other things, to the fact that we become more frightened if the violence associates to our own experience and if it offers possibilities for identification. For children news does not offer possibilities of identification as often as fiction. Much of what is shown in

More Research Findings on Children's Fear

- "[...] Through a series of experiments and surveys [with children as well as parents in the U.S.], and through the examination of retrospective reports by adults of their childhood experiences, I have discovered that intense and disruptive fears are produced by television and movies much more often than most people realize." To mention just one of many examples: "[...] when we asked first-year university students whether they had ever had a lingering fright reaction to a television program or movie, we found an overwhelming response. [...] 93 of the 103 students [...] chose the "yes" response, and most of them gave graphic and emotional descriptions of the terror that had been produced by a movie or TV show. Almost half of these students said that what they had seen had interfered with their eating or sleeping. More than three-fourths of them said that their reactions had lasted a week or more, and one-fourth said that they were still feeling the residue of the fear that the program or movie had produced, even though they had been exposed to it an average of more than a decade earlier." (Cantor 1997, p. 1)

- What types of media images and events frighten children at different ages? From a cognitive developmental point of view, one generalization is: For preschool ("preoperational") children (approximately age 2 to 7), how something looks is an important determinant of whether it will be scary. Preschoolers are especially frightened by media images of vicious, attacking animals, "repulsive" creatures, the graphic display of injuries and physical deformities, monsters, and character transformations, such as when a normal person turns into a vampire before their eyes. Since young children are not fully competent in the fantasy-reality distinction, the fact that something is blatantly fantastic or impossible does not make it less scary.

  Older elementary school ("concrete operational") children (ages 8 to 12) begin to take motives into account, reason more abstractly, and understand the difference between fantasy and things that can actually happen. They become more and more likely to be frightened by real stories (like those shown in television news and reality programming) and by fiction that makes them aware of their own vulnerabilities to harm (Cantor 1997).

- A small informal survey on children's responses to violence on television was undertaken in 1995 in South Africa. The most important question was "Are there things you see that make you feel unhappy or uncomfortable?" In the great majority of the 128 forms returned (mostly valid for children under 8 years of age) such things were mentioned – for instance, 'killing' or 'people being hurt' or blood' or 'people being shot'. As regards children's programmes, specifically, there were children enjoying programmes with some violence – such as *Power Rangers, X-Men, Spiderman,* and *Biker Mice from Mars.* However, many other children disliked such violent cartoons – for 48 per cent of all the children unhappy and uncomfortable feelings were aroused by programmes aimed at them (Ramsdeen 1997).

- Young children can also become frightened by children's programmes or films that stand out as more "idyllic" to adults, for example, when the child characters in the programme/film are more or less threatened by adults or a danger, or when animals are badly treated or in danger. This is because these programmes, among other things, easily offer possibilities of identification. However, what frightens can be difficult for adults to understand or foresee, since fear can be highly individual and small children cannot always verbalise why something is scary (von Feilitzen 1993).

news and other factual material is at a geographical, cultural and psychological distance from the child's everyday life. But *when* children identify with or experience a violent situation in news/factual programmes, *when* they feel that this can happen here or to me – then media violence about reality is *more* frightening. So even if entertainment violence more often gives rise to fear, depictions of real violence frighten, when they are frightening, more *intensively.* This is because you cannot brush away (portrayals of) actual violence, persuade yourself that it is only make-believe, as you can entertainment violence.

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Conceptions of Violence in Reality

There are also indications that media violence provides erroneous *conceptions of the violence in reality*. Research on this kind of influence of media violence is sparser, however.

Certain studies indicate, for example, that children, because of having viewed action films, believe that bodies are stronger than they actually are, and that the children cannot foresee or understand how serious the consequences of kicks and blows can be.

Other results indicate that, due to too much TV viewing, the audience can get exaggerated ideas about the amount and type of violence in society.[2] Media violence can, thus, convey or reinforce ideas that there are more violent persons and more violence out there than is actually the case. Such erroneous conceptions can, in turn, give rise to fear within the viewer of personal encounters with violence – when riding the underground, walking in parks, and so on – as well as to a pessimistic view that one cannot trust other people.

Not only fictive violence but also news violence can influence the conceptions of violence in reality. Press and TV news often exaggerate how violent the violence is. There are, as well, research examples of how erroneous ideas of the violence in society – underpinned by the media – have led to moral panic in the audience and calls for more law and order.

Australian Children's Conceptions of Police Activities

Australian children aged 6 to 12 were asked "to estimate how often police engaged in activities that are shown frequently in television (high speed pursuits, aggressive arrests) and activities that are shown infrequently in television (routine patrols, handling order maintenance cases). Half of the children were asked to estimate how often these activities were undertaken by real life police, and half were asked how often they were taken by television police.

Children in the television condition demonstrated reasonably accurate awareness of which activities police shows depict frequently or infrequently. However, children in the real life condition tended to overestimate the frequency of some activities, and to underestimate the frequency of others – and these inaccuracies fell in the directions predicted by television content. Among the activities that were seen as very frequent in [real life] police work were aggressive behaviours such as dramatic chases and rough searches. In other words, these young viewers appear to be constructing their social understandings with reference to their most readily available source of information: television. One important qualification, though, was that children were less influenced by television when it came to estimating the frequency of police activities that they have opportunities to observe directly (such as routine patrols)." (Low & Durkin 1997 cited in Durkin & Low 1998, p. 116f.)

Conceptions – Fear – Tips about Violence

Several different theories have been presented concerning how human aggression *generally* arises. The research on *imitation* and *aggression* as a consequence of viewing *media violence* has often emanated from various kinds of social learning theory (e.g., that we learn attitudes and behaviours from media violence via observation; or that media violence activates similar aggressive thoughts, norms, values and actions within us; or that it contributes to cognitive schemas for how we can or should act in a violent situation) (see, for example, Wartella, Olivarez & Jennings 1998). Some researchers also mean that the likelihood of such learning is greater if we already are frustrated.

Moreover, it is probable that among a minority of individuals it is, precisely, *erroneous conceptions of the violence in reality, the fear to meet with it oneself, the experience of threat in the surroundings* and *ideas of how one can commit violence* – phenomena that, thus, the media violence has contributed to – that in situations of crisis can pave the way for destructive *aggression*.

Note

2. These investigations were initiated by George Gerbner and colleagues in the U.S. and have been repeated in several other countries – sometimes but not always with the same results.

Habituation

A further kind of influence that some studies have dealt with is emotional and cognitive ***habituation***, that is, decreased excitement, decreased fear, lowered inhibitions in response to violence. Certain U.S. studies indicate that media violence can make us more desensitised to or unconcerned about real violence. Studies from, for instance, Europe and Australia have not shown this, but there inquiries about this type of influence are quite few. However, studies show clearly that we become habituated to media violence itself. Young people even say so themselves. Much viewing of media violence leads, accordingly, to decreased excitement in response to or decreased fear of media violence, such that the threshold of tolerance is raised. Some people therewith seek other kinds of, and stronger, excitement and violence from the media. And since the media are competing for the audience, they spice the films, programmes, etc., with more violence.

Constructive Actions

It is highly likely that certain media violence also has positive influences. Dramatised and realistically depicted media violence *ought to*, e.g., give the audience insight into the real causes and consequences of violence and power in society, thereby contributing to *realistic conceptions, democratic norms and values* and *constructive actions*. There are also, as mentioned, situations when *fear* – and even *aggression* – can be something constructive, for example, if it helps us to avoid real dangers or dissociate ourselves from and fight against abuse of power. However, research focused on this issue has not been found.

Excitement

On the other hand, there is research that does not proceed from the perspective of influence – as does that hitherto mentioned – by asking what media violence is doing to the individual, but that instead has the child's, the young person's or the adult's perspective as starting-point. The question becomes, simply stated: What are the children, young people, etc., doing with the media violence? Such research builds on the fact that different persons generally experience excitement, violence, horror and power – and other media contents – very differently, need it to different extents and give it different meanings. It is important to understand the fascination that many persons (but certainly not everybody) feel for media violence. Some violent portrayals of today also have their roots in historical myths, folk-tales and ancient drama.

Let us give some examples of what this empirical research has

Youth and Reception of Violence in Action and Horror Films

A Danish qualitative study focused on 15-17 year-olds' reception of video films in groups, especially action and horror films. The main question addressed the phenomenon popularly called "video nights" or "video evenings" where young people gather regularly for a weekend evening's and night's session of marathon video watching.

"For instance, one girl told about watching horror films and thrillers in a mixed group, recalling how the group members seemed to continuously build up thrills and then release tensions through laughter. They all seemed to hear noises from the kitchen during the film and asked each other to go out and look if anyone was there. By feigning fear, they seemed to heighten the horror on the screen at the same time as they used the screen as a sort of sound effect and backdrop to their own fearful voices. But someone always agreed to go check and, of course, came back with information that no one was there. Then laughter broke out until the next time some innocent noise was heard by a sensitive listener, who had to make sure the others were aware that strange things were going on. And so on. In this respect tension and relief, control and lack of control, laughter and fear were constantly staged, and emotions were investigated and tested. Video films were, thus, important props but nevertheless mostly a means to another end in these video watching communities – namely having a good time." (Jerslev 1998, p. 8)

arrived at. Several studies show that media violence for some persons means precisely *excitement* (or a little fear or "wishful fear" – excitement and fear are extremes along the same dimension). Violence, hatred and death – and power, glory and money – are, as love, phenomena essential to human beings and therefore often exciting. They often have a dramatic value in themselves, something that appeals to different audiences' preferences and needs. The reason for watching action violence or horror films can, for instance, be as simple as feeling that everyday life is boring and wanting a kick or stimulation. Some people are also more excitement seeking than others. For certain persons, excitement can instead serve to divert or calm their own uneasiness and somewhat relieve feelings of dissatisfaction or powerlessness.

Identity Seeking, Group Belonging

The signs and symbols of popular culture are also important constituents of children's and young people's everyday practice and learning processes – in play and identity work, development of lifestyles, group belonging and social action. Media violence, as well, can sometimes and in different ways play a role for *identity seeking* and *feeling of group belonging*.

Among other things, interviews with 15- to 16-year-olds show that watching certain selected violence and horror genres can be a way of measuring toughness, a test of manliness in the gang, as well as one of several expressions of a lifestyle that unites the group, and a counter-cultural protest action against an adult world that, from the young people's viewpoint, is oppressing or indifferent. This is with greater probability true of those young people whose identity is not strengthened in school and whose low marks are a sign of competence and creativity that is being wasted (Roe 1983).

Young men's interest in video/computer games has been interpreted in a similar manner. Young boys live in a subordinate and powerless societal situation. Playing violent electronic games signifies exercising resistance, giving expression to one's masculinity, creating power and gaining control – on a symbolic level. As mentioned earlier in this book, recent empirical studies also show that what the players themselves find most fascinating with these games is not the violence *per se* but the challenge, that is, learning to master and advance in the game, managing difficult situations, solving problems and competing. Essential is, as well, the excitement and immersion in the game. However, the violence in the games has been shown to be a motivating factor as well, above all for boys.

Other examples of the meanings of media violence for identity seeking and group belonging are the following: Viewing horror films has, for instance, been shown to fit into the socialisation of gender roles. Young men have an opportunity to show that they are not scared – something expected of men – whereas girls can express their fear, lean against the boys to get protection, and admire them for their bravery – something expected of women (Zillman et al. 1986). And among teenage boys, the competent interpreters of action films – those who are acquainted with the conventions and narrative structures of the films – maintain or create, through on-line commentary while viewing, their positions and relations in the group (Arendt Rasmussen 1989).

Working through Problems, Understanding, Knowledge

As mentioned above, many studies show that people who are already aggressive have a tendency to be attracted to media violence. This can also be valid for certain children who, e.g., have experienced violence at home, in war, or other contexts. One of several possible explanations is that some persons use media portrayals trying to ***work through and understand*** their situation, as well as factors that have contributed to the aggressive environment, or to the fact that they feel angst, are oppressed, frustrated or aggressive.

The motives for using media violence can be more or less unconscious. Research from Argentina suggests, for instance, that children who experience family conflict, or other social or individual conflicts, seek out and integrate violent elements from television to compensate for these conflicts and their subjectively felt insufficiency. This may mean that these children feel a kind of temporary relief – though they have not for this reason solved their conflicts in the long run. It is equally likely that viewing media violence reinforces their aggression (Merlo Flores 2000).

Neither does the research support the idea that catharsis (Greek: purification) is a decisive influence of media violence, in the sense that one generally becomes released from one's earlier aggression by means of the symbolic vicarious experiences of media violence.

The motives for watching media violence can be more conscious and intentional, as well. Two Scandinavian studies with juvenile delinquents show that these young people, depending on group belonging and lifestyle, seek out particular violent genres and view these specific programmes or films repeatedly (Bjørnebekk 1998, Uddén 1998). It is not the case that chiefly the films or programmes make these young people violent – as said previously, other factors are more decisive for aggression and crime – but their life situations imply the desire to *learn special actions* in order to master a possible violent situation, for example, if they are threatened by another gang. Thus, for them this is a question of competence development and survival, just as other people, e.g., need to read books for their work or to relax to soft music after a stressful day. These two studies also give examples of how persons can copy instructions from violent depictions in the media (cf. under the heading "Imitation" in this section).

Summary of the Influences of Media Violence

Looking beyond direct and simple causal relations between media violence and aggression, one understands that we all get impressions from and are influenced by media violence – but in different ways based on our varying motives, intentions, wishes and life conditions. From the mentioned examples of undesired influences – imitation, aggression, fear, erroneous conceptions and habituation – one also understands that we all, in one way or another, are negatively influenced by media violence.

Clearly, research on media violence has not only dealt with different kinds of influences – it also derives from different theoretical perspectives. Like other research within the social sciences and the humanities, the perspectives have, among other things, their origin in the basic philosophic question of a human being's free will. To what extent are we products of the environment – of parents, school, peers, media, religion, culture and social structure – and to what extent do we choose and act independently? Although most people agree that the truth lies somewhere in between, some of us put more emphasis on the structural perspective and others on the agency perspective.

The same applies to researchers. Some therefore elucidate how we are *influenced* by the media violence (in interplay with the rest of the environment). Others focus instead on how we (based on different motives and interests) *choose, use* and *interpret* media violence in order to orient ourselves in the surroundings and try to improve our situation.

These perspectives, however, are not contradictory. They only have different locations on the theoretical map. Nor are the findings from the studies contradictory. The same persons can appreciate and construct meaning from media violence while also getting less desirable impressions from it. The fact that we both are influenced by and seek to influence the environment is true of most contexts.

Other Media Contents

There are also other research perspectives on media violence. For example, some researchers have asked whether it is necessarily the violence in the programmes or films that contributes to aggression among some viewers.

The theory of 'emotional arousal', supported by empirical studies with adults, points to the possibility that any media content that is exciting or inspires strong feelings reinforces the mood the viewer takes to the viewing situation (aggression, depression, erotic disposition, and so on). The viewing may, thus, in the short run mean more intensive action corresponding to that very mood (Tannenbaum 1980).

Another assumption with empirical support is that sustained viewing of very fast pace programmes contributes to aggressive and uneasy behaviour (hyperactivity) among young children (Singer & Singer 1983).

A third hypothesis is that large parts of the entertainment and fiction output as a whole, as well as advertising, contribute to increased expectations of a more glamorous lifestyle – expectations that cannot be fulfilled for all groups due to their relative deprivation in society. The result may be frustration, which in its turn can cause aggression. Such a possible media influence is reinforced by societal development based on steadily increasing expectations, that is, development emphasising increased production, increased consumption, achievement, and individual competition, in spite of the fact that different groups have different economic, social and cultural possibilities of realising such goals.

Culture at Large

Another perspective within media violence research starts neither from influence of the depictions of manifest, physical violence (or other specific media contents) nor from the individual as an agent, but focuses instead on the culture and media output at large. Such studies concern, among other things, values and myths, power and dominance relations, and different kinds of structural, latent or psychic violence in the culture, as well as the representations and consequences of these cultural expressions.

To take one of many examples: As described in the section "The Image of the Child" in this book, findings from content analyses all over the world show that certain population groups – children, elderly, women, ethnic minority groups and persons with low-wage occupations – are underrepresented in the media output, while other groups – men, the middle and upper classes, and the majority population – are overrepresented. A common interpretation is that the

underrepresented groups, who are also mostly portrayed in prejudiced and stereotyped manners, have lower status in society generally and that the culture, of which the media constitute a larger and larger part, in this way reflects the power hierarchy in society. The fact that children, for instance, are greatly underrepresented in the media output can, thus, be regarded as the media expressing and exerting a form of symbolic violence towards or cultural oppression of children.

Another example of this cultural research perspective is international, comparative content analyses showing that violent portrayals, and with these also norms and values, are different in different cultures (cf. American and Japanese media violence under the heading "Different Kinds of Violence" in this section of the book).

Political Economy

However, cultural or symbolic violence does not only have different meanings in different nations and epochs, and different ways of glorifying and condemning violence do not only depend on different cultures, but also on economy, technology, politics and power groupings in society. Still another perspective in media violence research is focused on precisely this, namely how media violence and the values and power relations that are expressed in culture are due to the media institutions' owner-situation, policies, economy and technology, which are in turn closely integrated with economy, power and politics in society at large. Political economic factors in society and media are, thus, regarded as decisive for what is conveyed and not conveyed in the media output – and in extension also for the influences of media contents, including media violence. For instance, empirical analyses show that national foreign politics and trade, as well as the media industry's anchorage in other companies that produce weapons, space technology, telecommunications, cars, food, etc., have an influence on what we can view, hear and read about. The companies that advertise in and sponsor the media also affect what is transmitted, since they encourage contents that attract the largest audience. Increasingly often, series are produced with accompanying toys, other gadgets, clothes, etc., and the same media content can be found in television, films, computer games, comics, and so on. The entertainment industry, including media violence, has an important economic function for society as a whole.

With ever more TV channels, electronic games, Internet sites, etc., the violent elements in the total media output are increasing. This is not only because violent depictions are accumulating with the establishment of new media, but also because of technological development, media competition and the globalisation and privatisation of the media. A large part of the media market is dominated by a few trans-national conglomerates that convey the same media contents to larger and larger audiences in the world. With media contents flowing across borders, the possibilities for single countries to regulate the media diminish. Moreover, the media contents become more and more easily available due to greater numbers of apparatuses in the homes and the digital media convergence (for example the fact that games, newspapers, magazines, books, radio, music, film and television to an increasing extent now also exist on the Internet).

At the same time, research studies show that people on average prefer to watch TV programmes without violence. Neither do most children and young people prefer violence in programmes and films, and, as mentioned, it is not primarily the violence that fascinates young people with video/computer games. Studies also show that people as a rule prefer to watch home-produced drama programmes, that is,

soap operas and other fiction produced in one's own country or in one's own language. However, in most countries such domestically dramatised alternatives are few or lacking, since they are expensive to produce and do not repay themselves through sale to other countries, which is the case in, for instance, the U.S., which dominates world exports.

It is, consequently, not primarily popularity with the viewers/media users that is the driving force behind media violence, but economic and global forces including marketing. Media products that are to be sold to as many cultures as possible need a dramatic ingredient that does not require adaptation, but that "speaks action" in any language. That ingredient is often violence (Gerbner 1997).

Regulation and Self-regulation

Each country has its own explicit and implicit regulations for the media and their contents. On the one hand, the media have policies and guidelines of their own and, on the other, the state sometimes intervenes with legislation or recommendations – or with financial support, e.g., for quality production. However desirable it would be, there is no global Book referring to all the regulations and practices formally decided upon; there are seldom even omnibus books for media regulations in each nation. Neither is there a Book where we can look up all existing national regulations and codes of conduct with special relevance to media contents for children – something which, for that matter, is lacking in most countries. For individual countries and for some limited regions of the world, efforts have been, or are being, made to document the general praxis. The task is difficult, not least because of the drastically changing media landscape which has meant that several regulations and practices are under reconsideration and that new solutions are being tested in many places.[1]

The most regulated media seem to be cinema and national broadcasting. The protection of children against harmful media content most frequently concerns gratuitous violence, sex/pornography or obscenity, incitement to hatred/discrimination/violence, and coarse language. Common measures for the audio-visual media are – besides general outright prohibitions – age classification and age limits, ratings/classifications of contents (in a few countries combined with V-chip), time scheduling and watersheds, oral and written consumer advice, acoustic or visual warnings, and labelling (of, e.g., video cassettes, electronic games) (Forsslund 1998). There are also, in a few countries, agreements between the media and the state, stipulating a minimum of media contents for children or a particular kind of such content. Since one overriding human rights principle is that freedom of expression must be guaranteed, there is a simultaneous need for, and in several countries an increased interest in, media education or media literacy among children, parents and teachers – in fact, among all parties.[2]

However, the point here is to stress that during the 1990s, the multiplying of television channels and the increasing global flow of satellite TV channels, electronic games and Internet have also given rise to equally intensifying discussions in the field of regulation and self-regulation.

On the national level, for example, some countries are working to introduce a joint labelling system for all audio-visual and digital media. A few countries have also made laws for the Internet.[3] More common regarding the Internet are content rating systems in combination with blocking devices, enabling parents to choose what kind of web sites their children can surf. Additionally, many web sites offer Internet guides and information that teach parents and others about Internet safety. Organisations are also working to improve the hitherto existing – and far too rough – safe-labelling schemes and filtering software, as well as to provide internationally acceptable systems that are

Notes

1. PressWise Trust has made a collection of journalistic codes of ethics from more than 60 countries around the world, including international and regional codes, see http://www.presswise.org.uk
2. In Japan, for instance, the interest in media literacy has increased dramatically over the last few years, not only in the sectors of education but also of administration, media, and the general public. One important reason was the Japanese discussion on the possible introduction of the V-chip, something which was opposed by the mentioned sectors (Suzuki 2000).
3. Apart from a few countries restricting access to the Internet generally, Australia, for instance, is requiring Internet service providers to remove offensive or illegal material off their sites and to block access to similar sites outside the country, whereas the U.S. is requiring age-verification or similar measures for commercially distributed material on web sites that are considered harmful to minors, and is also regulating collection and use of personal information from and about children.

culturally non-specific in their content descriptions, i.e., that allow parents of different cultures to choose content blocking tailored to their own wishes.

Thus, on the international and regional level, measures often focus on creating a safe media environment through: parental control, the development of filtering and rating systems, increasing public awareness, and self-regulation on part of the industry. However, regarding content *prohibited* in most countries, such as child pornography, action has been more forceful (police efforts, new laws, complaint hotlines for public use, world-wide movement organisations, Action Plans, etc.).

Regarding the Internet a range of international meetings has taken place including supranational organisations, governmental representatives, experts, the Internet industry, non-governmental organisations, and hotline providers. As for television and other media, the meetings have more often been initiated by organisations, networks and researchers working with children and media, as well as by the media themselves. The international and regional agreements on these media, or on children and media generally, have more often the character of declarations, charters, guidelines, and the like.

Similar to our previous presentation of a list of "Examples of International Meetings on Children and Media since 1990", the next main section presents the recent major "International and Regional Declarations and Resolutions on Children and Media".

Research in the Field of Measures and Regulation

Since the early 1990s, the world has also seen a significant amount of research related to the field of measures and regulation – research commissioned by governments and the media industry as well as that initiated independently. This research deals with, among other things:

- national children's television policies and the regulatory impact on children's programming (reports from, e.g., Asia, Australia, Germany, the U.K., and the U.S.);
- content analyses of TV or film violence (e.g., Argentina, Egypt, Germany, Hungary, India, Portugal, Russia, Sweden, the U.K., and the U.S.);
- content analyses of violence in computer games (e.g., Denmark);
- the prevalence and availability of child pornography, paedophilia, racism, hate speech and violence on the Internet (e.g., Ireland, the U.K., the Netherlands, and Norway);
- how children and young people use the Internet and whether they have unintentionally encountered material that upset them (e.g., the U.S.);
- audience perceptions of violence, sex and other possible harmful contents on TV and/or the Internet (e.g., Australia, Austria, Canada, Denmark, Chile, Europe, Germany, New Zealand, Singapore, the U.K., and the U.S.);
- children's and/or adults' attitudes towards broadcasting standards, television ratings, the V-chip, and the idea of filtering Internet contents, as well as their opinions on concrete rating/labelling systems and blocking devices (e.g., Australia, Europe, Germany, New Zealand, Slovakia, the U.K., and the U.S.);

- a wealth of studies across the world asking children and parents about parents' control of and views on children's TV viewing, game playing, and use of the Internet at home;
- a range of studies on children and advertising (for recent summaries, see, e.g., Jarlbro 2001, Tufte 1999).

Violence and pornography in the media that are perceived as contextually inappropriate seem to be issues of great concern among audiences in many countries. In those countries where such research questions have been asked, the majority also find that there is an augmenting and disturbing trend towards more problematic media contents (e.g., Silva & Souza 2000, Waltermann & Machill 2000). At least according to a few studies, there also seems to be a tendency among new media audiences to widen the definition of what media violence is – for example, to include racism and child pornography. From the investigations we have seen, there is also an explicit wish to change the situation (von Feilitzen & Carlsson 2000).

Perceptions of what types of media content are problematic are, naturally, dependent on the culture. The culture as a whole, the media system, the available media output and how it is regulated, the audiences' wishes to use different programmes, games, web sites, etc., and, not least, earlier experience of traditional as well as new media and what they offer, are some of the factors affecting perceptions of media contents. However, what is clear generally is that audience perceptions of and relations to the media are essential and should be taken into account when each country chooses to realise regulations and/or self-regulations on national and international levels.

Concluding Remarks

As mentioned, many paths must be taken simultaneously when trying to create a better media environment for children and to realise their rights in practice: their right to access to information, especially information of good quality, their right to freedom of expression, their right to participate in the media, and their right to protection from harmful media contents. Moreover, this effort as a whole is the shared responsibility of media professionals, policy-makers, parents, teachers, and organisations and networks concerned with children and media.

As has hopefully been shown through the panorama of children and media presented in this publication, children's media rights could be realised through (self-)regulation of the media, support for diversified and high quality media contents, increased media literacy among parents, teachers, media professionals and politicians, including knowledge of the relationship between children and the media, and, not least, through increased media literacy and participation among children.

Changing children's media situation also means that the circumstances in their *personal environments* and in *society* must be improved. Firstly, the risk of unwanted media influences is far less for children who are growing up in safe conditions and who have good relations to parents, school and peers. Secondly, it is necessary that children and young people are allowed to participate actively in shaping their society's future. Statements about how we adults need to hear children's voices and how we must listen to them will remain empty words unless children are given more opportunities to affect their own conditions. If children and young people become involved in activities that both are meaningful for themselves *and* are important for the decision making process in society – then they will also automatically be better protected, and better represented and heard in the media.

International and Regional Declarations and Resolutions on Children and Media

- European Convention on Transfrontier Television of The Council of Europe
- The European Union Directive "Television without Frontiers"
- The European Broadcasting Union's Guidelines for Programmes when Dealing with the Portrayal of Violence
- Bratislava Resolution
- The Children's Television Charter
- The SADC Children's Broadcasting Charter
- Asian Declaration on Child Rights and the Media
- Africa Charter on Children's Broadcasting
- The UNESCO Action Plan on Cultural Policies for Development
- Child Rights and the Media: Guidelines for Journalists
- The European Union Recommendation on the Protection of Minors and Human Dignity in Audiovisual and Information Services
- The European Union Action Plan on Promoting Safer Use of the Internet
- Declaration and Action Plan on Sexual Abuse of Children, Child Pornography and Paedophilia on the Internet
- Recommendations Addressed to UNESCO on Media Education
- Declaration of the Asia-Pacific Television Forum on Children and Youth
- Draft Declaration of Thessaloniki: Commitment for the Future

The Council of Europe, established in the wake of the Second World War on 5 May 1949, is based in Strasbourg, France. The main role of the organisation is to strengthen democracy, human rights and the rule of law throughout its 43 member states (2001). Several of its agreements and conventions apply to culture and media. In its European Convention on Transfrontier Television, ETS No. 132, the responsibilities of the broadcaster are dealt with in Article 7.

European Convention on Transfrontier Television of The Council of Europe

Article 7 – Responsibilities of the broadcaster

1. All items of programme services, as concerns their presentation and content, shall respect the dignity of the human being and the fundamental rights of others.

   In particular, they shall not:
   a. be indecent and in particular contain pornography;
   b. give undue prominence to violence or be likely to incite to racial hatred.

2. All items of programme services which are likely to impair the physical, mental or moral development of children and adolescents shall not be scheduled when, because of the time of transmission and reception, they are likely to watch them.

3. The broadcaster shall ensure that news fairly present facts and events and encourage the free formation of opinions.

5 May, 1989

The European Union adopted in 1989 the "Television without Frontiers" Directive, which was amended in 1997 (97/36/CE). The Directive establishes the legal frame of reference for the free movement of television broadcasting services in the Union's now fifteen member states. To this end it provides for the Community co-ordination of national legislation in several areas, not least protection of minors, expressed in Article 22 of the Directive.

The European Union Directive "Television without Frontiers"

Article 22

1. Member States shall take appropriate measures to ensure that television broadcasts by broadcasters under their jurisdiction do not include any programmes which might seriously impair the physical, mental or moral development of minors, in particular programmes that involve pornography or gratuitous violence.
2. The measures provided for in paragraph 1 shall also extend to other programmes which are likely to impair the physical, mental or moral development of minors, except where it is ensured, by selecting the time of the broadcast or by any technical measure, that minors in the area of transmission will not normally hear or see such broadcasts.
3. Furthermore, when such programmes are broadcast in unencoded form Member States shall ensure that they are preceded by an acoustic warning or are identified by the presence of a visual symbol throughout their duration.

Article 22a

Member States shall ensure that broadcasts do not contain any incitement to hatred on grounds of race, sex, religion or nationality.

Article 22b

1. The Commission shall attach particular importance to application of this Chapter in the report provided for in Article 26.
2. The Commission shall within one year from the date of publication of this Directive, in liaison with the competent Member State authorities, carry out an investigation of the possible advantages and drawbacks of further measures with a view to facilitating the control exercised by parents or guardians over the programmes that minors may watch. This study shall consider, inter alia, the desirability of:
   - the requirement for new television sets to be equipped with a technical device enabling parents or guardians to filter out certain programmes,
   - the setting up of appropriate rating systems,
   - encouraging family viewing policies and other educational and awareness measures,
   - taking into account experience gained in this field in Europe and elsewhere as well as the views of interested parties such as broadcasters, producers, educationalists, media specialists and relevant associations.

Adopted on 3 October, 1989, and amended on 30 June, 1997.

The European Broadcasting Union is the world's largest professional association of national broadcasters with 70 active members in Europe, North Africa and the Middle East and 47 associate members in 29 countries further afield (2001).

The European Broadcasting Union's Guidelines for Programmes when Dealing with the Portrayal of Violence

1. WATERSHED

Programme-makers and schedulers should always take into account the transmission time of their programme when considering matters of content.

Scenes of violence may well make a programme inappropriate for an early placing because of its unsuitability for viewing by children.

In order to avoid any confusion in this matter by the viewing public in general, and parents in particular, there should be a clearly understood watershed at an appropriate time during evening viewing, before which all programmes should be suitable for audiences consisting of a high proportion of children. Parents must accept that responsibility for what their children watch after the watershed lies in large measure with them.

2. NEWS AND FACTUAL PROGRAMMES

News and information broadcasts have of necessity to deal on a daily basis with social conflicts in which violence can be a part. The audience should not, and cannot, be protected from this everyday occurrence. Actual violence is acceptable in news programmes as broadcasters have a duty to show factual violence in the world, but the negativity of such acts should be stressed.

News should and will shock viewers at times. With some news stories a sense of shock is part of a full human understanding of what has happened, but care should be taken never to discomfort viewers gratuitously by overindulgence. The more often viewers are shocked, the more it will take to shock them.

One person's shock is another person's news or art. Thus, a decision in this field means striking a balance between the current social consensus on what is acceptable and the broadcaster's duty to reflect reality as he or she sees it.

In particular, the human dignity of the victim as well as those also affected must not be offended and their personal rights must be respected. Violence in factual programmes should not be so prominent or commonplace as to become sanitized. The public cannot be shielded from the violence which happens daily in the world, but it must be portrayed in the most sensitive way possible.

The degree of violence in news programmes must be essential to the integrity of the programme; care should be taken in the choice of material depending on the time of day at which bulletins are broadcast.

3. FICTIONAL AND ENTERTAINMENT PROGRAMMES

Television drama must be able to reflect important issues truthfully, and violence is part of both nature and society. Drama on television involves the collaboration of many different skills and creative talents. In any collaboration there must be editorial judgement.

Since conflict and its associated violence are somewhat ingrained human traits, they are often made the central component in fictional and entertainment programmes. What is crucial is that the reasons for the existence of violence in the treatment should be portrayed in a plausible manner and violence should not be used in a purely unprovoked manner to entertain and as a way of maximizing the audience.

Gratuitous violence must be proscribed. The more intense the violence, the greater should be the distancing from reality. The aim should be how little violence is necessary without undue dramatic compromise.

The effects of portraying violence are heavily dependent on the form this presentation takes and the dramatic context. Particular care must therefore be taken with realistic presentations with which the viewer may more easily identify. Details of violence and aggressive behaviour which invite imitation should be avoided.

Portrayals which trivialize, or indeed glorify, the use of violence, whether physical or psychological, and which present violence as a means of overcoming conflicts, should also be avoided at all costs. It is important that in addition to the causes of violence their destructive consequences should also be shown, and that the use of violence as a way of solving problems should be portrayed critically. Not all violence is physical. Non-physical violence can also be upsetting and shocking, especially to children. This is an important area where particular care should be taken, as is the portrayal of sadistic violence.

Scheduling of fictional and entertainment programmes containing violent scenes is important and adequate warning must be given.

4. PROGRAMME ACQUISITIONS

Acquired programmes should conform to normal editorial policy.

Violence in distant settings can be relatively less shocking, disturbing or liable to dangerous imitation.

Broadcasters, however, are committed to the vigilant exercise of control; acquisitions should be abandoned if they are incapable of being adapted or edited to conform to guidelines.

Broadcasters will need to ensure the right to edit overtly violent acquisitions before transmission.

Accurate description in promotional material is essential.

5. PROGRAMMES FOR CHILDREN AND YOUNG PEOPLE

Children and young people can be particularly sensitive to violence and brutality. Generally speaking, those rules valid for the totality of the public should be applied in a much stricter manner at times when the audience is more particularly made up of children and adolescents.

Programmes aimed at children should treat the portrayal of violence, both physical and non-physical, with particular caution. Special care should be exercised and careful scheduling is necessary.

In programme choices, programmes should be preferred which propound a positive attitude to life, human values, and non-violence.

Young children do not fully understand the subtleties of good and bad and will readily commit themselves to one side in a conflict. Violence as an easy way of resolving conflict should be avoided. Care should be taken with domestic violence, both physical and verbal. The danger of imitation should always be borne in mind.

When portraying conflicts and violence it should be taken into account that young children are less able to perceive television programmes in their entirety than adults, that they align themselves much more powerfully to individual, visual surface appeal and only gradually become able to differentiate between central and peripheral aspects. Children identify with characters on an emotional level more readily than adults and the corresponding reactions such as fear are stronger and last longer.

The same rules apply to fantasy as to realistic dramas. Care should be taken not to cause anxiety and undesirable tension nor to incite aggressive behaviour.

In news reports, attention should be given to the likely impact, particularly on children viewing alone, of coverage of violence and its consequences.

Programme-makers should clearly understand that moral attitudes and values only emerge gradually throughout childhood, so children and young people are easier to influence than adults.

Programmes should take care therefore not to undermine the moral development of minors.

6. PROGRAMME TRAILS AND SIGNPOSTING

Programmes containing scenes of violence may be required to be preceded by a detailed warning announcement, but overuse of warnings can render them ineffective. They should not be used as disclaimers against the programmes that follow.

Prudence must be exercised in respect of promotional material and the transmission time of a trail must always be borne in mind.

Trails should honestly reflect the type of programmes being trailed.

Violence as a means of promotion of programmes should not be permitted. Taking violent scenes arbitrarily out of context may shock viewers unfairly.

It may be legitimate to let viewers know if the film or programme being trailed does contain violent scenes, but there is a fine line between effective description and exploitative come-on.

7. ADVERTISING

Advertising should not use violence as a means to sell a product nor as an incitement to violent behaviour. Since children up to a certain age are far less able than adults to recognize the intentions of advertising, and to judge it critically, they are therefore open to influence to a greater extent. Advertising should not exploit the weaknesses of young consumers by using either fear or violence.

Released in 1992

651

The Bratislava Resolution was adopted by the assembly, on the occasion of a gathering of producers, broadcasters and others interested in production for children, and in sharing experiences, East and West. Over 70 participants came from 30 countries. The meeting was called by CIFEJ (the International Centre of Films for Children and Young People), hosted by the Biennale of Animation, and held in Bratislava, Slovakia, in November 1994.

Bratislava Resolution

Soon, Mankind will enter the Third Millennium. The cinema will celebrate its 100th anniversary. Television is a little bit younger.

As we reach the crossroads of the year 2000, the importance of children's film continues to grow, as does the need for children to see these films. We can know that.

We live and will live, people from North and South, East and West, in a changing and dynamic world. Mankind will reach new heights in knowledge and in achievement. Children, who are our hope for the future, have the right to benefit from these general developments.

As specialists in children's cinema and television, we appreciate that the increasing impact of film, television and other media on our children demands more specific care and action with an aim to achieving better quality in the lives of the young people.

Good quality films and television programmes for children can and must carry positive fundamental human values. These will help and support the development of a personal conscience in young people, and add new dimensions to their basic social behaviour and to their knowledge of the world.

Good quality children's films and television programmes can and must encourage the process of creative thinking, of deciding and of acting in full liberty in order that children can build their own personalities and their future.

Good quality children's films and television programmes can and must reveal and stress the basic values of each people and of each nation, according to their traditions, the social and cultural backgrounds upon which they are founded, and the national identity of each country. At the same time, these nations must share these values with others in a general harvest of human spirituality.

Good quality children's films can also travel across borders, playing a leading role in the building of the world of tomorrow, helping to define the place in which our children will live.

For all these reasons, we think that the governments, the parliaments, the national and international agencies and organizations around the world must recognize, through support of production and distribution of children's films, a duty to the future of each nation and of the entire world.

There are several ways to achieve such goals:

- stimulating increased production of children's films and television, on a national level, by raising and investing more funds
- building a support system for wider and better distribution of those children's films whose artistic and educational values are more important than their commercial aspects
- encouraging the use on a large scale of production for children in schools and in other educational institutions and activities
- supporting the spread of quality children's screenings in all social areas
- financing and developing the education and training of specialists – scriptwriters, directors and others – of children's production

- stimulating and financing scientific research about the reaction of children to the media, and about the way they use media for their specific needs
- helping national and international professional organizations and associations dealing with the issues surrounding children's film and television to achieve and develop their activities.

We are sure that the governments, the parliaments, the national and international agencies and organizations are aware that supporting children's film and television production will serve the interests of each people, of each country, and will contribute to the building of a better world, one in which we would like to live in at the threshold of the Third Millennium. Never forget that any little thing done for children now is an investment in the future.

November 1994

The Children's Television Charter, was presented by Anna Home, Head of Children's Programmes, Television, BBC, at the first World Summit on Television and Children in Melbourne, Australia, March 1995. The charter was revised and adopted in Munich in May 1995.

A session at the Second World Summit in London, U.K., March 1998, was devoted to the progress of the charter. For more information on this progress, see Anna Home and Amy B. Jordan (1998) The Second World Summit on Television for Children 1998. Final Report. *University of Pennsylvania, The Annenberg Public Policy Center.*

The Children's Television Charter

1. Children should have programmes of high quality which are made specifically for them, and which do not exploit them. These programmes, in addition to entertaining, should allow children to develop physically, mentally and socially to their fullest potential.
2. Children should hear, see and express themselves, their culture, their language and their life experiences, through television programmes which affirm their sense of self, community and place.
3. Children's programmes should promote an awareness and appreciation of other cultures in parallel with the child's own cultural background.
4. Children's programmes should be wide-ranging in genre and content, but should not include gratuitous scenes of violence and sex.
5. Children's programmes should be aired in regular slots at times when children are available to view, and/or distributed via other widely accessible media or technologies.
6. Sufficient funds must be made available to make these programmes to the highest possible standards.
7. Governments, production, distribution and funding organisations should recognize both the importance and vulnerability of indigenous children's television, and take steps to support and protect it.

May 29, 1995

SADC Children's Broadcasting Charter was adopted by the assembly of the Southern African Developing Countries' Summit on Children and Broadcasting, held in Johannesburg, South Africa, in May 1996. The idea for a regional (SADC plus Kenya) forum grew from discussions about how to make the Children's Television Charter emanating from the first World Summit on Television and Children more relevant and applicable to Africa, and how to prepare for future representation at broader gatherings.

The SADC Children's Broadcasting Charter

We, the people of the Southern African Developing Countries of Angola, Kenya, Lesotho, Malawi, Mauritius, Mozambique, Namibia, South Africa, Swaziland and Zambia, affirm and accept the internationally adopted Children's Television Charter which was accepted in Munich on 29 May, 1995.

Without detracting from the International Children's Charter, we further adopt, in line with the said Charter, our SADC Children's Broadcasting Charter, which takes into account the needs and wants of children in our region.

Children should have programmes of high quality, made specially for them and which do not exploit them. These programmes, in addition to entertaining, should allow children to develop physically, mentally and socially to their fullest potential. Whilst endorsing the child's right to freedom of expression, thought, conscience and religion, and protection against economic exploitation, children must be assured access to programmes and production of programmes through multi-media access centres.

Children should hear, see and express themselves, their culture, their language and their life experiences, through the electronic media which affirm their sense of self, community and place.

As part of the child's right to education and development, children's programmes should promote an awareness and appreciation of other cultures in parallel with the child's own cultural background. To facilitate this there should be an ongoing research into the child audience, including the child's needs and wants which, as a matter of priority, should be implemented.

Children's programmes should be wide-ranging in genre and content, but should not include gratuitous scenes of violence and sex.

Children's programmes should be aired in regular slots at times when children are available to listen and view, and/or be distributed via other widely accessible media or technologies.

Sufficient resources, technical, financial and other must be made available to make these programmes to the highest possible standards, and in order to achieve quality, codes and standards for children's broadcasting must be formulated and developed through a diverse range of groupings.

In compliance with the UN policy of co-operation between states in the international community, and especially in the SADC countries, the Children's Broadcasting Charter recognises all international covenants, conventions, treaties, charters and agreements adopted by all international organisations including the UN and the OAU affecting children, but with particular reference to the UN Convention on the Rights of the Child.

June 1996

The Asian Summit on Child Rights and the Media was held in Manila, the Philippines, in July 1996. Delegates at the Summit – including ministers and senior officials of Asian Governments, journalists, media executives, educators and child rights advocates from 16 countries – adopted the Asian Declaration on Child Rights and the Media.

Asian Declaration on Child Rights and the Media

We, Ministers of Information, Education, Welfare and Social Development from 27 countries of Asia, Senior Officials representing the various governments, executives, researchers, practitioners and professionals from various streams of media, non-government organisations, advocacy groups and concerned individuals gathered in Manila for the Asian Summit on Child Rights and the Media:

re-affirming our commitment to ensure implementation of the Convention on the Rights of the Child (CRC) as ratified in our countries;

acknowledging the developmental role, responsibility and power of all forms of media to inform, entertain, educate and influence; and,

recognising their potential for children and for social change.

NOW, THERFORE, RESOLVE THAT ALL MEDIA FOR OR ABOUT CHILDREN SHOULD:

protect and respect the diverse cultural heritage of Asian societies;

be accessible to **all** children;

provide for the girl child and counter the widespread discrimination against the girl child; and,

provide for children with special needs, children in especially difficult circumstances, children of indigenous communities and children in situation of armed conflict.

RESOLVE ALSO, THAT ALL MEDIA ABOUT CHILDREN SHOULD:

adopt policies that are consistent with the principles of non-discrimination and the best interests of all children;

raise awareness and mobilise all sectors of society to ensure the survival, development, protection and participation of all children;

address all forms of economic, commercial and sexual exploitation and abuse of children in the region and ensure that such efforts do not violate their rights, particularly their right to privacy;

protect children from material which glorifies violence, sex, horror and conflict; and,

promote positive values and not perpetuate discrimination and stereotypes.

RESOLVE FURTHER, THAT ALL MEDIA FOR CHILDREN SHOULD:

be of high quality, made especially for them, and do not exploit them;

support their physical, mental, social, moral and spiritual development;

enable children to hear, see and express themselves, their culture, their languages and their life experiences through media which affirm their sense of self and community, while promoting an awareness and appreciation of other cultures;

be wide-ranging in genre and content, but not include gratuitous scenes of violence and sex; and,

be accessible to them at times when they need and can use it.

RESOLVE FINALLY, THAT GOVERNMENTS, MEDIA, NON-GOVERNMENT ORGANISATIONS, THE PRIVATE SECTOR AND OTHER LOCAL, REGIONAL AND HOLDING AGENCIES SHOULD:

provide media education for children and families to develop their critical understanding of all media forms;

provide opportunities for children in creating media and to express themselves on a wide range of issues relating to their needs and interests;

provide sufficient funds and resources to ensure access to and enable the production and dissemination of high quality materials for and about children as well as capacity building for media practitioners so that they could perform their role as developmental agencies;

promote regional and international cooperation through the sharing of research, expertise and exchange of materials and programmes, networking among governments, non-government organisations, media organisations, educational institutions, advocacy groups and other agencies;

provide incentives for excellence through awards at regional and national levels;

provide coordinated monitoring mechanisms and encourage self-regulation at regional and national levels to ensure the implementation of this Declaration; and,

convene as early as possible broad national multi-sectoral consultations to develop action plans, including professional guidelines consistent with this Declaration.

Adopted, 5 July 1996
Asian Summit on Child Rights and the Media, Manila

136

The first All Africa Summit on Children's Broadcasting was held in Accra, Ghana, October 8-12, 1997. The most important thing that came out of the Summit was an Africa Charter on Children's Broadcasting adopted by the delegates on October 11, 1997. The Charter – an amendment of the SADC Children's Broadcasting Charter (June 1996) – is in keeping with the international Children's Television Charter (May 1995) but expands on the issues relevant to the African continent, and includes radio as well. In particular, greater emphasis is placed on the educational and developmental needs of African children and protection from all forms of commercial exploitation.

The Africa Charter on Children's Broadcasting was ratified at the general assembly of URTNA (Union of National Radio and Television Organizations of Africa) on June 21-22, 2000, in Algiers. Slight changes (in italics below) to the original Charter are per the African process that URTNA engaged in. This process asked all African broadcasters to make necessary amendments. The final Charter was then completed according to these recommendations and adopted by the Commonwealth Broadcasting Association (CBA) on October 13, 2000, at its 23rd general conference in Cape Town, South Africa.

Africa Charter on Children's Broadcasting

Preamble

We, Commonwealth Broadcasters gathered under the umbrella of the Commonwealth Broadcasting Association (CBA) in Cape Town, South Africa on this 13-day of October 2000, on the occasion of the XXIII General Conference Commonwealth Broadcasting Association

Taking into account that the International Children's Television Charter was adopted in Munich, Germany, on the 29th of May 1995, and has been internationally accepted;

Conscious of the fact that the Charter needs to be complemented by a specific Charter that takes Africa's interests and peculiarities into account;

Aware that delegates to the Africa Summit on Children's Broadcasting Meeting in Accra, Ghana, 8-12 October, 1997, affirmed and accepted this position;

Satisfied that some CBA member organizations have made necessary inputs to the proposed Charter at its draft stage and are ready to defend it at all times, hereby ratify the Africa Charter on Children's Broadcasting whose stipulations are as follows:

Article 1

Children should have programmes of high quality, made specifically for them and which do not exploit them at any stage of the production process. *Children should be allowed to have a say in the initial stages of production of the programmes being produced for them.* These programmes, in addition to being entertaining, should allow children to develop physically, mentally and socially to their fullest potential.

Article 2

Whilst recognizing that children's broadcasting will be funded through various mechanisms including advertising, sponsorship and merchandising, children should be protected from commercial exploitation. *Whenever children participate as artistes, they should be appropriately remunerated, and in a manner so as not to distract them from their learning process or from the development of their chosen careers.*

Article 3

Whilst endorsing the child's right to freedom of expression, thought, conscience and religion, and protection against economic exploitation, children must be ensured equitable access to programmes, and, *as much as possible*, to the production of programmes.

Article 4

Children should hear, see and express themselves, their culture, their language and their life experiences, through the electronic media which affirm their sense of self, community and place.

Article 5

Children's programmes should create opportunities for learning and empowerment to promote and support the child's right to education and development. Children's programmes should promote an awareness and appreciation of other cultures in parallel with the child's own cultural background. To facilitate this, there should be ongoing research into the child's audience, needs and wants.

Article 6

Children's programmes should be wide ranging in genre and content, but should not include gratuitous scenes, and sounds of violence and sex through any audio or visual medium. *The programmes should not contain elements or scenes that condone or encourage drug abuse.*

Article 7

Children's programmes should be aired in regular time slots at times when children are available to listen and view, and/or be distributed via other widely accessible media or technologies.

Article 8

Sufficient resources, technical, financial and other, must be made available to make these programmes to the highest possible standards, and in order to achieve quality, setting codes and standards for children's broadcasting must be formulated and developed through a diverse range of groupings.

Article 9

In compliance with the UN policy of co-operation between states in the international community, the Africa Charter on Children's Broadcasting recognizes all international covenants, conventions, treaties, charters and agreements adopted by all international organizations including the OAU and the UN affecting children, but with particular reference to the UN Convention on the Rights of the Child.

Article 10

The Commonwealth Broadcasting association (CBA) undertakes to promote the ideals embodied in the spirit of the Charter by encouraging CBA broadcasters to implement every aspect of it.

13 October 2000
Cape Town, South Africa

The Power of Culture – The Intergovernmental Conference on Cultural Policies for Development, held in Stockholm, March – April 1998, was designed by UNESCO to transform the ideas from the report Our Creative Diversity *into policy and practice. This report was presented in 1995 by the World Commission on Culture and Development, established by the United Nations and UNESCO and led by Javier Pérez de Cuéllar.*

The conference, hosted by the Government of Sweden, was attended by ministers and officials from nearly 140 of UNESCO's 186 Member States, and, in addition, by invited persons active in cultural fields all over the world – in total about 2,200 participants. An Action Plan was adopted that shall serve as an inspiration for the Member States' international and national cultural policy and be a tool for UNESCO's continued cultural work.

The UNESCO Action Plan on Cultural Policies for Development

The Action Plan is highly relevant to children and young people, as it states in its preamble, among other things, that

Cultural policies should promote creativity in all its forms, facilitating access to cultural practices and experiences for all citizens regardless of nationality, race, sex, age, physical or mental disability, enrich the sense of cultural identity and belonging of every individual and community and sustain them in their search for a dignified and safe future.

Below, we have cited those policy objectives from the Action Plan recommended to Member States which explicitly mention children and young people, or media violence:

2.9. Review all cultural policies, programmes and institutions in order to ensure in particular respect for the rights of the child, as well as those of vulnerable groups with special educational and cultural needs; take into account the needs and aspirations of the young – whose new cultural practices in particular should be supported – as well as the elderly who are all too often left out of cultural life.

4.2. Consider providing public radio and television and promote space for community, linguistic and minority services, particularly at the local level and with a view to promoting non-violence.

4.4. Take measures to promote the education and training of children in the use of new media technologies and to combat violence and intolerance, by contributing in particular to the activities of centres or institutions specializing in exchanges of information on children and violence on the screen.

4.6. Promote in addition education conducive to the mastery and creative use of new information technologies among the younger generations as users and producers of messages and content, and give priority to education in civic values and the training of teachers in new technologies.

2 April, 1998

The full text of the Action Plan on Cultural Policies for Development is published in *Intergovernmental Conference on Cultural Policies for Development. Final Report*. Stockholm, Sweden, 30 March – 2 April 1998. UNESCO, Paris, 1998, and can also be found on the web site: http://www.unesco-sweden.org

The international conference Journalism 2000: Child Rights and the Media, arranged by the International Federation of Journalists (IFJ) was held in May 1998 in Recife, Brazil. The conference was attended by more than 150 representatives of journalists' organisations from over 70 countries.

Prior to the conference the IFJ Child Rights project undertook a worldwide survey of national and international standards for journalists reporting on children's issues. On the basis of the survey and discussions with journalist representatives, relevant NGOs and UN agencies the IFJ prepared a set of guidelines, which was further discussed at the conference. The meeting resulted in the adoption of the IFJ Child Rights and the Media: Guidelines for Journalists, as a draft for debate and development among the world's journalists – a process which is expected to take three years.

Child Rights and the Media: Guidelines for Journalists

Preamble

Informed, sensitive and professional journalism is a key element in any media strategy for improving the quality of reporting concerning human rights and society. The daily challenge to journalists and media organisations is particularly felt in coverage of children and their rights.

Although the human rights of children have only recently been defined in international law, the United Nations Convention on the Rights of the Child is already so widely supported that it will shortly become the first universal law of humankind.

To do their job of informing the public effectively, journalists must be fully aware of the need to protect children and to enhance their rights without in any way damaging freedom of expression or interfering with the fabric of journalistic independence. Journalists must also be provided with training to achieve high ethical standards.

The following guidelines for journalists have been drawn up by the International Federation of Journalists on the basis of an extensive survey of codes of conduct and standards already in force across the world.

The purpose of this draft is to raise media awareness of children's rights issues and to stimulate debate among media professionals about the value of a common approach which will reinforce journalistic standards and contribute to the protections and enhancement of children's rights.

Guidelines and Principles for Reporting on Issues Involving Children

All journalists and media professionals have a duty to maintain the highest ethical and professional standards and should promote within the industry the widest possible dissemination of information about the International Convention on the Rights of the Child and its implications for the exercise of independent journalism.

Media organisations should regard violation of the rights of children and issues related to children's safety, privacy, security, their education, health and social welfare and all forms of exploitation as important questions for investigations and public debate. Children have an absolute right to privacy, the only exceptions being those explicitly set out in these guidelines.

Journalistic activity which touches on the lives and welfare of children should always be carried out with appreciation of the vulnerable situation of children.

Journalists and media organisations shall strive to maintain the highest standards of ethical conduct in reporting children's affairs and, in particular, they shall

1. **strive** for standards of excellence in terms of accuracy and sensitivity when reporting on issues involving children;
2. **avoid** programming and publication of images which intrude upon the media space of children with information which is damaging to them;
3. **avoid** the use of stereotypes and sensational presentation to promote journalistic material involving children;
4. **consider** carefully the consequences of publication of any material concerning children and shall minimise harm to children;
5. **guard** against visually or otherwise identifying children unless it is demonstrably in the public interest;
6. **give** children, where possible, the right of access to media to express their own opinions without inducement of any kind;
7. **ensure** independent verification of information provided by children and take special care to ensure that verification takes place without putting child informants at risk;
8. **avoid** the use of sexualised images of children;
9. **use** fair, open and straight forward methods for obtaining pictures and, where possible, obtain them with the knowledge and consent of children or a responsible adult, guardian or carer;
10. **verify** the credentials of any organisation purporting to speak for or to represent the interests of children;
11. **not** make payment to children for material involving the welfare of children or to parents or guardians of children unless it is demonstrably in the interest of the child.

Journalists should put to critical examination the reports submitted and the claims made by Governments on implementation of the UN Convention on the Rights of the Child in their respective countries.

Media should not consider and report the conditions of children only as events but should continuously report the process likely to lead or leading to the occurrence of these events.

2 May, 1998

The Recommendation on the Protection of Minors and Human Dignity in Audiovisual and Information Services has been adopted by the Council of the European Union on May 28th, 1998, and was formally adopted on September 24th, 1998.

The Recommendation, which is a legal act, aims to provide guidelines for national legislation. It covers all electronic media.

The European Union Recommendation on the Protection of Minors and Human Dignity in Audiovisual and Information Services*

In sum, the Recommendation says:

- television is asked to try out new digital methods of parental control (such as personal codes, filtering software or control chips), although the responsibility of broadcasters in this area is acknowledged;
- on-line Internet service providers are asked to develop codes of good conduct so as to better apply and clarify current legislation. The Recommendation fits in with current national and European regulations.

The Recommendation offers guidelines for the development of national self-regulation regarding the protection of minors and human dignity. Self-regulation is based on three key elements: first, the involvement of all the interested parties (Government, industry, service and access providers, user associations) in the production of codes of conduct; secondly, the implementation of codes of conduct by the industry; thirdly, the evaluation of measures taken.

The Recommendation is closely linked to the European Union Action Plan on Promoting Safer Use of the Internet.

The full text of the Recommendation is published in the *Official Journal of the European Communities* L 270 of 07.10.1998, p. 48, and can be found via the web site http://europa.eu.int. We here reproduce its actual recommendations:

THE COUNCIL OF THE EUROPEAN UNION

I. HEREBY RECOMMENDS that the Member States foster a climate of confidence which will promote the development of the audiovisual and information services industry by:

1) promoting, as a supplement to the regulatory framework, the establishment on a voluntary basis of national frameworks for the protection of minors and human dignity in audiovisual and information services through:
   - the encouragement, in accordance with national traditions and practices, of the participation of relevant parties (such as users, consumers, businesses and public authorities) in the definition, implementation and evaluation of national measures in the fields covered by this recommendation,
   - the establishment of a national framework for self-regulation by operators of on-line services, taking into account the indicative principles and methodology described in the Annex,
   - cooperation at Community level in developing comparable assessment methodologies;

2) encouraging broadcasters in their jurisdiction to carry out research and to experiment, on a voluntary basis, with new means of protecting minors and informing viewers, as a supplement to the national and Community regulatory frameworks governing broadcasting;

3) taking effective measures, where appropriate and feasible, to reduce potential obstacles to the development of the on-line services industry while sustaining the fight against illegal content offensive to human dignity, through:

   the handling of complaints and the transmission of the necessary information about alleged illegal content to the relevant authorities at national level,

   transnational cooperation between the complaints-handling structures, in order to strengthen the effectiveness of national measures;

4) promoting, in order to encourage the take-up of technological developments and in addition to and consistent with existing legal and other measures regarding broadcasting services, and in close cooperation with the parties concerned:

   action to enable minors to make responsible use of on-line audiovisual and information services, notably by improving the level of awareness among parents, educators and teachers of the potential of the new services and of the means whereby they may be made safe for minors,

   action to facilitate, where appropriate and necessary, identification of, and access to, quality content and services for minors, including through the provision of means of access in educational establishments and public places.

II. RECOMMENDS that the industries and parties concerned:

1) cooperate, in accordance with national traditions and practices, with the relevant authorities in setting up structures representing all the parties concerned at national level, in order inter alia to facilitate participation in coordination at European and international level in the fields covered by this recommendation;

2) cooperate in the drawing up of codes of conduct for the protection of minors and human dignity applying to the provision of on-line services, inter alia to create an environment favourable to the development of new services, taking into account the principles and the methodology described in the Annex;

3) develop and experiment, as regards broadcasting services, on a voluntary basis, with new means of protecting minors and informing viewers in order to encourage innovation while improving such protection;

4) develop positive measures for the benefit of minors, including initiatives to facilitate their wider access to audiovisual and information services, while avoiding potentially harmful content;

5) collaborate in the regular follow-up and evaluation of initiatives carried out at national level in application of this recommendation.

III. INVITES the Commission to:

1) facilitate, where appropriate through existing Community financial instruments, the networking of the bodies responsible for the definition and implementation of national self-regulation frame-works and the sharing of experience and good practices, in particular in relation to innovative approaches, at Community level, between the Member States and parties concerned in the various fields covered by this recommendation;

2) encourage cooperation and the sharing of experience and good practices between the self-regulation structures and complaints-handling structures, with a view to fostering a climate of confidence by combating the circulation of illegal content offensive to human dignity in on-line audiovisual and information services;

3) promote, with the Member States, international cooperation in the various fields covered by this recommendation, particularly through the sharing of experience and good practices between operators and other concerned parties in the Community and their partners in other regions of the world;

4) develop, in cooperation with the competent national authorities, a methodology for evaluating the measures taken in pursuance of this recommendation, with particular attention to the evaluation of the added value of the cooperation process at Community level, and present, two years after the adoption of this recommendation, an evaluation report on its effect to the European Parliament and the Council.

Brussels, 24 September 1998

• The full head is: COUNCIL RECOMMENDATION of 24 September 1998 on the development of the competitiveness of the European audiovisual and information services industry by promoting national frameworks aimed at achieving a comparable and effective level of protection of minors and human dignity (98/560/EC).

On December 21, 1998, the Council of the European Union approved in second reading an Action Plan on promoting safer use of the Internet by combating illegal and harmful content on global networks. This is the final adoption of a European Commission proposal for a number of initiatives from 1 January 1999 to 31 December 2002. The initiatives, created in close co-operation with industry, Member States and users, include a network of hot-lines, support for self-regulation, developing technical measures and awareness initiatives.

The European Union Action Plan on Promoting Safer Use of the Internet

Since the Action Plan is extensive – a complete text can be found in Decision No 276/1999/EC of the European Parliament and of the Council of 25 January 1999 – we here reproduce a summary of the Action Plan from the press release:

The Internet is revolutionising a number of economic sectors and is becoming a powerful element in social, educational and cultural fields. Never before has such vast amounts of information and services been available to the citizens. New forms of communication are developing and participation in interest groups is made available to everyone.

The aim of the Action Plan is to ensure implementation of the various European Union initiatives on how to deal with undesirable content on the Internet. The proposal is a financial plan designed to support non-regulatory initiatives for promoting safer use of the Internet. It is important to emphasise that the vast majority of Internet content poses absolutely no problem. However, since the Internet can, nevertheless, be used for distribution of illegal and harmful content, these issues must be addressed if the consumers and industry of Europe are to take full advantage of the opportunities offered by the Information society. More in particular, parents and teachers are concerned by the availability of content, which could be harmful for children.

The Action Plan is specifically aimed at actions where financial support from the Community is necessary. It is written in co-operation with users, the Internet industry and Member States' governments and builds on political consensus within the Union. The objectives of the plan are to:

incite the actors (industry, users) to develop and implement adequate systems of self-regulation;

strengthen developments by supporting demonstrations and stimulating application of technical solutions;

alert and inform parents and teachers, in particular through their relevant associations;

foster co-operation and exchange of experiences and best practices;

promote co-ordination across Europe and between actors concerned;

ensure compatibility between the approach taken in Europe and elsewhere.

The Action Plan sets forth a number of measures in four action lines:

1. Creating a safe environment (through industry self-regulation)

Acknowledging the important work that has been taken by the European Internet industry in this respect, the Commission will build on existing hot-line initiatives and encourage further initiatives on self-regulation and Codes of Conduct. Hot-lines have proved to be an efficient tool to gather information on illegal content. Information gathered through the hot-lines will be of vital importance to prevent that content considered illegal under current law,

shall be allowed to flourish on international networks. The Global nature of the Internet however, requires these initiatives to be pan-European and indeed international. Action will be taken to establish networks of hot-lines and improve liaison with law enforcement. Implementation of Codes of Conduct will be supported along the lines of the 24 September 1998 Recommendation on the protection of minors and human dignity. In connection with the Codes of conduct a system of visible quality labels will be promoted.

2. Developing filtering and rating systems

Various means of filtering and rating will be thoroughly examined in a European context, aiming at providing users with a palette of different tools to protect themselves and their families against undesirable material. The action line will be putting its focus on validation of rating systems in relation to European content providers, integration of rating into the content creation process, benefits of these technical solutions and provision of third party rating systems. Again, for solutions to be effective, initiatives will be taken to facilitate international agreement on rating systems.

3. Encouraging awareness actions

Closely linked with the other action lines, this action line will prepare the ground for awareness actions to be carried out by the Member States. The actions will be identifying multiplier bodies and most appropriate channels, media and content to reach the target audience, preparing basic material, and adapt it for linguistic and cultural specificities. The encouragement of full-scale awareness actions will be made through a call for proposals for follow-up action by the Member States.

4. Support actions

As no single measure in itself will be sufficient to improve the users possibility to protect themselves and to achieve the objectives of the plan, additional action will be taken to evaluate the impact of Community measures, to asses legal implications and co-ordinate with similar international initiatives.

Co-ordination with other initiatives

Actions will be closely co-ordinated with the 24 September 1998 Council Recommendation and the promotion of common guidelines for the implementation, at national level, of a self-regulation framework for the protection of minors and human dignity in audio-visual and on-line information services.

The Action Plan will be implemented in consultation with the Internet industry, users and Member States. Contacts with multinational bodies, will be continued to make international efforts coherent. The use of existing networks established under other programs will be promoted to disseminate information about technical legal and other solutions.

21 December 1998

On 18-19 January 1999, some 300 specialists in child care and child protection, Internet specialists and service providers, media practitioners, law enforcement agencies and government representatives met at UNESCO Headquarters in Paris to consider ways of combating paedophilia and child pornography on the Internet. Taking account of work that has already been done, the experts' meeting prepared an action plan and issued the adjoining declaration.

Declaration and Action Plan on Sexual Abuse of Children, Child Pornography and Paedophilia on the Internet

Issued at Expert Meeting, UNESCO

DECLARATION

The Internet provides a new world for curious children. It offers entertainment, opportunities for education, information and communication. The Internet is a tool that opens a window of opportunities, but it is available only to a tiny minority of the world's children. Today only five percent of children have access to the Internet and most of these live in the developed regions of the world. This information gap between have and have not countries must be closed.

As Internet use grows, so do the risks of children being exposed to inappropriate material, in particular, criminal activity by paedophiles and child pornographers. While the benefits of the Internet far outweigh its potential drawbacks, these dangers cannot be ignored. If left unanswered they pose a threat to children and will become the object of resistance to future Internet use.

We believe that future use of the Internet will be determined by the next generation who have been born into a digital society and are beginning to think, work, play and learn in fundamentally different ways from their parents. In this current period of transition, however, the use and development of digital technologies must take account of current social, cultural and democratic values.

Above all, we need to know more about what is available, its accessibility, the content, how many and which people consume it. To date, not enough is known about the scale or extent of paedophile activities on the net, their consequences and impact on young people.

Child protection on the Internet is not a matter of censorship. Creating a safe environment for children online must preserve and enhance fundamental liberties, such as freedom of expression, freedom of information and the right to privacy, while ensuring their right to protection from harmful and illegal material.

The fight against paedophilia and child pornography on the Internet requires a coalition of forces involving children, industry, policy makers, educators and parents to ensure that users are aware of the potential dangers and have available to them the necessary means to combat these threats.

Action against illegal content needs industry co-operation in restricting circulation and a fully functioning system of self-regulation aiming at a high level of protection, which must go hand in hand with effective law enforcement. Harmful content needs to be treated differently from that which is clearly illegal.

In this spirit, we have identified concrete measures which are needed in order to encourage an environment favourable to the development a child-friendly Internet. The following Action Plan requires strategic approach which is both global and inclusive, and carries with it the commitment of all the

actors, in particular governments, to ensure a framework of coordination, financial resources and political support. We request the Director-General to bring this text and Action Plan to the attention of the Member States of UNESCO, the National Commissions and the General Conference.

Paris, 19 January 1999

ACTION PLAN

INTRODUCTION

While the Action Plan is addressed primarily to UNESCO, it contains elements which must be taken up by all actors in the fight against paedophilia on the Internet. Governments, international agencies, NGOs, industry, educators, parents, law enforcement agencies and media all have a role to play but special effort should be made to ensure that the voice of children is also heard in the elaboration of strategies to make the Internet safe. UNESCO's role in this joint effort should be primarily that of a catalyst.

RESEARCH, AWARENESS AND PREVENTION

Within its field of competence, UNESCO has a specific role and responsibility for action. In particular, a clearing house should be established for the exchange of information and to promote cooperation among groups concerned with child rights.

UNESCO educational, cultural and communication programmes should take up the issues raised at this meeting and in particular should:

- Sponsor and develop initiatives for the use of technical means to combat harmful materials, particularly through the use of filters and self rating systems;
- Promote existing screening tools which make children and adults aware of how to protect themselves; and
- Sponsor information campaigns which raise public awareness of the harm suffered by children who have been sexually abused and identify such abuse as an abuse of power.

In addition UNESCO should:

- Design and support research programmes systematically in partnership with research institutions, to obtain a clearer, comprehensive and more up-to-date understanding of the problem of paedophilia on the Internet;
- Disseminate information among researchers, and promote exchange of information with child care and child protection organizations, ISPs, web masters, police and judicial institutions, media practitioners, citizens' and civic groups and other client groups;
- Commission the preparation of a comprehensive glossary of terms concerning the Internet and its operations so that users and specialists can arrive at a common understanding of this valuable informational and networking facility;
- Support and encourage national "hotlines" and the creation of networks of hotlines or an international "electronic watchtower" which provide the immediate possibility for children to get help;
- Develop media and Internet education, information and awareness strategies to sensitize children, parents, teachers, educational institutions, social workers, media and politicians;
- Involve mothers/parents associations in this communication strategy and create a world network of strategic citizens and personalities, institutions and industry against paedophilia on Internet;

- Develop a common long-term strategy where a child-friendly cultural climate is created and the idea of a virtual civil society is promoted.

LAW AND REGULATION

UNESCO's role regarding law and regulations should be developed according to the following framework:

1. **Targeted regulation** to be used by those who are against child pornography including support for anti-child pornography laws covering possession.
2. **Self-regulation** to be taken as an industry response and ethical guidelines to encourage the industry's broader participation.
3. **Co-regulation**, which implies that regulation with the backing of governments, NGOs, industry and civil society should also be possible.

UNESCO in co-operation with others should set up a Task Force or Experts Committee bringing together experiences from all sectors concerned by sexual abuse and pornography to protect children on the Internet. This action oriented body should consider the following issues:

Prevention:

- Promote awareness for the protection of children online among all actors concerned and particularly including law-making bodies and law enforcement agencies.

Collecting information:

- Collect legal information of all kinds related to child pornography online including in the information glossary industry and legal definitions and terminology on children rights, child pornography and sexual abuses on children.

Disseminating information:

- Widely disseminate and publicise throughout the Internet the information collected on legal issues related to child pornography online, making use of international observatories or clearing houses.

Analysis:

- Conduct studies on legal issues related to child pornography online.

Self-regulation:

- Study the efficiency of self-regulation.
- Promote industry and private sector initiatives to develop codes of ethics on child pornography online working in parallel with judiciary experts worldwide.
- Study the ISP's role related to how paedophile networks are used.
- Promote dialogue among all actors concerned, governments and ISPs to balance soft-law efforts.

Law-making:

- Promote legal harmonisation, as well as international co-operation between the legal profession and the police.
- Study the relevance and feasibility of an international legal framework to protect children online under the auspices of UNESCO, among other legal issues.

International co-operation and law enforcement:

- Promote appropriate standards for law enforcement and international co-operation, in co-ordination with ISPs.
- Establishment of some international principles or standards.

Paris, 19 January 1999

Following the Recommendations of the Vienna Conference (see below), the Executive Board and the General Conference of UNESCO in 1999 approved to integrate into its programmes of 2000 and 2001 activities concerning Media Education both in the field of the Communication and the Education Sector.

RECOMMENDATIONS addressed to the United Nations Educational Scientific and Cultural Organisation UNESCO adopted by the Vienna Conference '"Educating for the Media and the Digital Age'" 18-20 April 1999

General framework and organization

The Twenty-Ninth General Conference of UNESCO in adopting Draft Resolution 61, approved that, for its programme in 1998-1999, support for media education and the creation of media space for young people should be ensured through different modalities and actions. These actions are based on a number of different events and documents of UNESCO and its Member States, notably the "Grünwald Declaration on Media Education" (1982) and the Toulouse Colloquy "New Directions in Media Education" (1990).

Following preparatory work in 1998, the Austrian National Commission for UNESCO and the Austrian Federal Ministry of Education and Cultural Affairs in co-operation with UNESCO organized an international conference "Educating for the Media and the Digital Age" (Vienna, Austria, 18-20 April 1999).

Forty-one invited representatives from 33 countries attended the conference. On the basis of the Conference recommendations, it is planned to prepare for renewed action in UNESCO's Member States through UNESCO's programme in media education and the creation of media space for young people.

Chair and drafting committee:

The Conference confirmed the following nominations:

Chairperson:	Susanne KRUCSAY (Austria)
Vice-Chairpersons:	Alexandra POLITOSTATHI (Greece)
	John PUNGENTE (Canada)
General Rapporteur:	Didier SCHRETTER (Belgium)
Deputy Rapporteur:	Kenneth NOYAU (Mauritius)

The chairs of the 3 working groups were designated and approved by the conference:

Chairs:	Cary BAZALGETTE (United Kingdom)
	Kenneth NOYAU (Mauritius)
	Jeanne PRINSLOO (South Africa)

UNESCO was represented by Peter GONDA and Carlos A. ARNALDO. The Austrian National Commission for UNESCO was represented by Dr Harald GARDOS.

Throughout the meeting there was continuous video and newspaper coverage by students of a nearby Austrian secondary school, and radio interviews were conducted by another Austrian primary school. These concomitant activities not only ensured a lively coverage of the conference but served also as concrete examples of how young people can learn and handle media even in adult situations.

After presentation and discussion of the papers of the conference, three working groups were formed to draw out from the participants possible policy statements or suggestions regarding actions for recommendation to UNESCO on the conference theme, Educating for the media and the digital age. The following morning, a specially appointed working group attempted to structure these statements and actions into a list of policies and a set of recommendations. This group was composed of Ms Cary Bazalgette, Susanne Krucsay Kenneth Noyau, Jeanne Prinsloo and Didier Schretter. The UNESCO secretariat assisted as observers.

General definition, principles and statements of policy

Media Education

- deals with all communication media and includes the printed word and graphics, the sound, the still as well as the moving image, delivered on any kind of technology;
- enables people to gain understanding of the communication media used in their society and the way they operate and to acquire skills in using these media to communicate with others;
- ensures that people learn how to
  - analyse, critically reflect upon and create media texts;
  - identify the sources of media texts, their political, social, commercial and/or cultural interests, and their contexts;
  - interpret the messages and values offered by the media;
  - select appropriate media for communicating their own messages or stories and for reaching their intended audience;
  - gain, or demand access to media for both reception and production.

Media Education is part of the basic entitlement of every citizen, in every country in the world, to freedom of expression and the right to information and is instrumental in building and sustaining democracy. While recognizing the disparities in the nature and development of Media Education in different countries, the participants of the conference "Educating for the Media and the Digital Age" recommend that Media Education should be introduced wherever possible within national curricula as well as in tertiary, non-formal and lifelong education.

- Media Education addresses a wide range of texts in all media (print, still image, audio and moving image) which provide people with rich and diverse cultural experiences.
- In countries moving towards the introduction of new technologies, Media Education can assist citizens to recognise the potential of the media to represent/misrepresent their culture and traditions.
- In situations where access to electronic or digital technologies is limited or non existent, Media Education can be based on available media texts in that context.
- Media Education should be aimed at empowering all citizens in every society and should ensure that people with special needs and those socially and economically disadvantaged have access to it.
- Media Education also has a critical role to play in, and should be responsive to, situations of social and political conflicts, war, natural disaster, ecological catastrophe, etc.

In the light of these general definitions and statements of policy, the Participants of the Vienna Conference recommend that

1. UNESCO should facilitate several forms of research at local and international levels to address different aspects of Media Education, including:
   - exploratory projects in locations that wish to introduce or to develop Media Education programmes
   - comparative international studies
   - rigorous evaluation to provide evidence about the efficacy of Media Education programmes and practices
2. UNESCO should facilitate cross-cultural evaluation of initial and in-service teacher training methods and programmes, and ensure the sharing of experience in their utilisation.
3. UNESCO should develop appropriate guidelines, based on ethical principles, that address corporate sponsorship of Media Education initiatives and programmes to ensure that the educational integrity of curricula, pedagogies and resources are not compromised
4. UNESCO should facilitate partnerships and finance to fulfil the recommendations of the Vienna Conference and help to design an action plan.
5. UNESCO should make better known the existing copyright conventions and should encourage the development of national and regional copyright instruments which take full account of the needs of Media Education and which provide that the right to copy audio-visual and digital media for educational purposes is no less than for print material.
6. To facilitate and co-ordinate all these actions, UNESCO should set up an international Clearing House for Media Education.

This Clearing House should collaborate with functioning national and international networks and organisations that deal with Media Education. It should stress co-operation among all experts and organisations dealing in a formal or informal way with Media Education. It should:

- share strategies, disseminate Media Education materials, promote and stress awareness of Media Education;
- be a permanent observatory for the development of Media Education;
- give special attention to wide dissemination in order to encourage equality in development of Media Education in all countries and languages.

The Clearing House should be set up as soon as possible to fulfil all the recommendations adopted during the Vienna Conference

The participants urgently recommend that UNESCO review its programme for Media Education and allocate the resources required to implement these Recommendations.

UNESCO and all the participants of the Vienna Conference should endeavour to transmit and disseminate these recommendations to the national representatives of UNESCO and other interested institutions.

Approved unanimously by the participants of the Vienna Conference in plenary session.

Vienna, April 20th 1999

The Asia-Pacific Television Forum on Children and Youth in Seoul, Republic of Korea, February 2001, brought together over 120 high-level television professionals to discuss the media's critical role in promoting and protecting the rights of children. Representatives of public and private broadcasters, satellite and cable networks, and regional television associations presented and discussed innovative programming ideas and advocacy campaigns.

The Forum was the first follow-up meeting in the region to the Asian Summit on Child Rights and the Media held in Manila in 1996. The Declaration was presented to the 3rd World Summit on Media for Children in Greece in March, 2001, and was shared with governments at the Fifth Ministerial Consultation in Beijing in May, 2001.

Declaration of the Asia-Pacific Television Forum on Children and Youth

We, some 100 members of the broadcasting community, have gathered in Seoul, Republic of Korea, from 5-7 February 2001 for the Asia-Pacific Television Forum on Children and Youth. We particularly welcome the first-ever participation in a regional television gathering by several Pacific Island nations and look forward to even stronger participation from the Pacific in the future. Over the course of this three-day Television Forum we have focussed on a variety of issues related to the production of high quality and relevant news, educational and entertainment programming for and about children and youth.

We are fully aware that under the internationally accepted Children's Television Charter (addendum I), which has been reaffirmed in this region by the Asian Declaration on Child Rights and the Media (addendum II), the television industry committed itself to producing programming for and about children that respects and upholds the rights enshrined in the Convention on the Rights of the Child.

As stated in the Television Charter, we recognize and accept our "obligation to entertain, inform, engage and enlighten" children and youth in accordance with the principles of the Convention on the Rights of the Child.

In view of the Global Movement for Children and the September 2001 UN Special Session on Children that will lay the foundation of a new development agenda for children, we recognize that much more work needs to be done to promote and fully protect the rights of children and youth and fulfil our obligation to them.

Therefore, we hereby call upon the Asia-Pacific Broadcasting Union (ABU) and Cable and Satellite Broadcasting Association of Asia (CASBAA), their member broadcasters and all regional and national broadcast organizations, to:

1. Make the Television Charter and Asian Media Declaration the standard used by broadcasters to measure and evaluate their record in providing high quality and relevant television programming for, about and by children and youth.

2. Establish mechanisms in partnership with regional broadcast associations to disseminate information on "best practices" that will serve to promote the production of high quality and relevant programming for, about and by children and youth. This can be carried out by providing space on web sites, in newsletters or at regular annual meetings to discuss best practices in children and youth programming and to explore additional ways such programming can help to promote children's rights.

3. Recognize exceptional efforts by Asia-Pacific broadcasters to uphold and promote the rights of children and youth by establishing a special ABU-CASBAA "UNICEF" annual award in the area of news, education and entertainment programming.

4. Work toward the establishment of a regional/national television fund, supported by the private sector as part of its contribution to the Global Movement for Children, that would be used to facilitate the development of production capacity for innovative and developmentally appropriate programming for, about and by children and youth.

5. Support efforts to facilitate the production of high quality and relevant programming for children and youth, such as the ABU's Working Party for Children.

6. Request and encourage government/public service broadcasters to allocate both additional resources and air time for high quality and relevant programming for, about and by children and youth, including entertainment and educational programming.

7. Encourage the building of stronger partnerships between the region's broadcasters and development organizations in promoting, publicizing and forwarding the Global Movement for Children, the outcome of the UN Special Session on Children, the new development agenda for children and all other efforts aimed at securing and protecting the rights of children and youth to survival, protection, development, participation and a healthy and sustainable environment.

8. Use the occasion of the annual International Children's Day of Broadcasting to promote and publicize the Global Movement for Children and the new development agenda and encourage the regular participation of children and youth in the production of television programming for, about and by them.

7 February 2001, Seoul, Republic of Korea

The Draft Declaration of Thessaloniki: Commitment for the Future was put forward by the Hellenic Audiovisual Institute (I.O.M.) during the final session of the 3rd World Summit on Media for Children produced by the European Children's Television Centre (E.C.T.C.) and held in Thessaloniki, Greece, 23-26 March 2001. The Draft Declaration was open for all opinions and suggestions until September 28, 2001, after which an editorial group will elaborate the final version.

Draft Declaration of Thessaloniki
COMMITMENT FOR THE FUTURE

The participants in the «3rd World Summit on Media for Children», international, governmental and non-governmental organizations, decision-makers, members of the audiovisual industry representing all media sectors, researchers and children, reaffirm that the right to communicate, participate and be informed, is an essential ***human right*** of the children, reflected in the Convention on the Rights of the Child.

The respect for human dignity and the right to democratic participation in media for children demand integrated policies at the global, regional, national and local levels. To ensure the rights of children, communication process should be pluralistic, multi-cultural and should guarantee freedom and diversity of opinion and expression.

Taking into consideration:

1. The existing national regulations, regional and international conventions, charters, declarations and recommendations which address the question of children and audiovisual media, especially the International Charter on Media for Children;
2. The importance of engaging media as partners in actions to achieve the rights of children, and the social responsibility of the media in an interdependent and globalised world, particularly in addressing the needs of education, promoting life skills and bridging the digital divide;
3. The growing expressions of concern towards the impact on children of media programs containing violence, consumerism, gender and ethnic stereotyping;
4. The need to preserve cultural diversity in a rapidly globalised world;
5. The need for urgent and coordinated action among the media actors, in view of the rapid evolutions of technology.

We agree to work for the:

§ Encouragement and support of *quality local content production*, to be distributed through all media to reach all educational levels, for communication and cooperation among students, schools and different educational systems. The systematic synergies between both «central and regional», «local and global», within a positive framework for the preservation and promotion of languages and cultural practices;

§ Adoption of convergent regulations and monitoring their application through *observatories focused on children and media*, on advertising and Internet harmful content, with reference to the specific local media environment, with special focus on protection from violence, pornography, pedophilia and racism;

§ Involvement of the audiovisual industry in *seminars for professionals*, in the framework of an international, intercultural strategy (*flying trainers*), for structural developments to deliver quality children's audiovisual media;

§ Acknowledgment and promotion of *research about children and media*, in order to enact policies and to contribute to specific program strategies;

§ Promotion of the issue *"children and media" as a high priority*, in the agenda of international, regional and national organizations for children.

In the light of the above, participants agree to undertake actions in the spirit of a "*shared responsibility*" among:

- *parents,*
- *governments and international organizations,*
- *civil society,*
- *media industry,*
- *research and educational institutions.*

Thessaloniki, 26th March 2001

Appendix

- **Regional Summaries Country List**
- **Media in the World**
- **Income Classification of Countries**

Regional Summaries Country List

Regional averages presented in Figure 1. are calculated using data from the countries as grouped below.

Industrialised countries

Andorra; Australia; Austria; Belgium; Canada; Denmark; Finland; France; Germany; Greece; Holy See; Iceland; Ireland; Israel; Italy; Japan; Liechtenstein; Luxembourg; Malta; Monaco; Netherlands; New Zealand; Norway; Portugal; San Marino; Slovenia; Spain; Sweden; Switzerland; United Kingdom; United States

CEE/CIS and Baltic States

Albania; Armenia; Azerbaijan; Belarus; Bosnia and Herzegovina; Bulgaria; Croatia; Czech Rep.; Estonia; Georgia; Hungary; Kazakhstan; Kyrgyzstan; Latvia; Lithuania; Moldova, Rep. of; Poland; Romania; Russian Federation; Slovakia; Tajikistan; TFYR Macedonia; Turkey; Turkmenistan; Ukraine; Uzbekistan; Yugoslavia

Developing countries

Afghanistan; Algeria; Angola; Antigua and Barbuda; Argentina; Armenia; Azerbaijan; Bahamas; Bahrain; Bangladesh; Barbados; Belize; Benin; Bhutan; Bolivia; Botswana; Brazil; Brunei Darussalam; Burkina Faso; Burundi; Cambodia; Cameroon; Cape Verde; Central African Rep.; Chad; Chile; China; Colombia; Comoros; Congo; Congo, Dem. Rep.; Cook Islands; Costa Rica; Côte d'Ivoire; Cuba; Cyprus; Djibouti; Dominica; Dominican Rep.; Ecuador; Egypt; El Salvador; Equatorial Guinea; Eritrea; Ethiopia; Fiji; Gabon; Gambia; Georgia; Ghana; Grenada; Guatemala; Guinea; Guinea-Bissau; Guyana; Haiti; Honduras; India; Indonesia; Iran; Iraq; Israel; Jamaica; Jordan; Kazakhstan; Kenya; Kiribati; Korea, Dem. People's Rep.; Korea, Rep. of; Kuwait; Kyrgyzstan; Lao People's Dem. Rep.; Lebanon; Lesotho; Liberia; Libya; Madagascar; Malawi; Malaysia; Maldives; Mali; Marshall Islands; Mauritania; Mauritius; Mexico; Micronesia, Fed. States of; Mongolia; Morocco; Mozambique; Myanmar; Namibia; Nauru; Nepal; Nicaragua; Niger; Nigeria; Niue; Oman; Pakistan; Palau; Panama; Papua New Guinea; Paraguay; Peru; Philippines; Qatar; Rwanda; Saint Kitts and Nevis; Saint Lucia; Saint Vincent/Grenadines; Samoa; Sao Tome and Principe; Saudi Arabia; Senegal; Seychelles; Sierra Leone; Singapore; Solomon Islands; Somalia; South Africa; Sri Lanka; Sudan; Suriname; Swaziland; Syria; Tajikistan; Tanzania; Thailand; Togo; Tonga; Trinidad and Tobago; Tunisia; Turkey; Turkmenistan; Tuvalu; Uganda; United Arab Emirates; Uruguay; Uzbekistan; Vanuatu; Venezuela; Viet Nam; Yemen; Zambia; Zimbabwe

Least developed countries

Afghanistan; Angola; Bangladesh; Benin; Bhutan; Burkina Faso; Burundi; Cambodia; Cape Verde; Central African Rep.; Chad; Comoros; Congo, Dem. Rep.; Djibouti; Equatorial Guinea; Eritrea; Ethiopia; Gambia; Guinea; Guinea-Bissau; Haiti; Kiribati; Lao People's Dem. Rep.; Lesotho; Liberia; Madagascar; Malawi; Maldives; Mali; Mauritania; Mozambique; Myanmar; Nepal; Niger; Rwanda; Samoa; Sao Tome and Principe; Sierra Leone; Solomon Islands; Somalia; Sudan; Tanzania; Togo; Tuvalu; Uganda; Vanuatu; Yemen; Zambia

Source: The State of the World's Children 2001, http://www.unicef.org/sowc01/tables (October 2001)

158

Media in the World

	Main telephone lines per 100 inh. 1999	Cellular mobile subscribers per 100 inh. 1999	Daily newspapers (circulation) per 1 000 inh. 1996	Radio receivers per 1 000 inh. 1997	Television sets per 100 inh. 1998	Personal computers per 100 inh. 1999	Internet users per 10 000 inh. 1999	Consumption of electricity kWh per inh. 1997
AFRICA								
Algeria	5.20	0.23	36	242	6.75	0.58	6.50	731
Angola	0.77	0.13	11 *	54	12.40	0.10	8.01	162
Benin	0.66	0.11	2.2	110	9.07	0.15	16.84	48
Botswana	7.51	7.51	27	154	2.69	3.13	75.12	..
Burkina Faso	0.41	0.04	1.3 *	34	0.61	0.10	3.44	27
Burundi	0.29	0.01	3.2	69	0.97	..	3.05	24
Cameroon	0.66	..	6.7	163	8.11	0.27	13.61	198
Cape Verde	11.21	1.93	–	183	4.55	..	119.65	103
Central African Republic	0.28	0.02	1.8	83	0.54	0.14	2.82	30
Chad	0.12	–	0.2	236	0.18	0.13	1.34	13
Comoros	0.95	–	..	141	0.40	0.30	11.84	27
Congo	0.79	0.12	..	126	0.82	0.35	1.75	206
Congo, Dem. Rep. of the	0.04	0.02	2.7 *	376	4.27	..	0.10	90
Côte d'Ivoire	1.51	1.77	17	161	7.00	0.55	13.77	196
Djibouti	1.27	0.04	..	84	7.26	0.95	15.90	303
Egypt	6.02	0.69	38 *	317	12.71	1.12	29.75	848
Equatorial Guinea	1.29	0.07	4.9 *	428	10.71	0.23	11.32	48
Eritrea	0.74	–	..	100	1.40	..	1.34	..
Ethiopia	0.32	0.01	1.5	202	0.51	0.07	1.15	22
Gabon	3.17	0.74	30	183	13.56	1.00	41.78	1 106
Gambia	2.30	0.42	1.7	165	0.35	0.39	31.55	65
Ghana	0.81	0.36	14	236	11.48	0.25	10.16	344
Guinea	0.59	0.28	–	49	4.10	0.38	6.41	74
Guinea-Bissau	0.70	–	5.4	43	–	..	12.64	47
Kenya	0.99	0.05	9.4	108	2.10	0.42	11.84	154
Lesotho	0.97	0.48	7.6 *	52	2.41	..	4.74	..
Liberia	0.24	–	16 *	329	2.14	..	1.02	..
Libyan Arab Jamahiriya	9.07	0.36	14 *	259	14.30	..	12.79	3 512
Madagascar	0.32	0.08	4.6	209	4.56	0.19	5.16	24
Malawi	0.35	0.10	..	258	0.23	0.09	9.40	87
Mali	0.25	0.04	1.2 *	55	1.13	0.10	9.12	37
Mauritania	0.67	–	0.5 *	146	9.12	0.62	7.70	62
Mauritius	22.36	8.88	76	371	22.79	9.57	478.39	1 128
Morocco	6.61	0.42	27	247	15.99	1.08	17.94	528
Mozambique	0.40	0.06	2.7	40	0.39	0.26	7.76	64
Namibia	6.38	1.77	19	143	3.17	2.95	35.41	..
Niger	0.18	0.01	0.2	70	2.64	0.04	2.88	38
Nigeria	0.38	0.02	27 *	226	6.71	0.64	9.18	143
Rwanda	0.16	0.15	..	101	–	..	1.38	29
São Tomé & Principe	2.67	–	..	272	22.70	..	34.75	109
Senegal	1.80	0.80	5.3	141	4.08	1.52	32.47	135
Seychelles	24.79	4.98	46	560	19.04	13.05	652.49	1 973
Sierra Leone	0.38	–	4.7	253	2.63	..	4.24	55
Somalia	0.15	–	1.2 *	53	1.27	..	0.21	..
South Africa	13.77	13.21	34	355	12.46	6.01	456.14	4 185
Sudan	0.87	0.05	27 *	272	14.14	0.24	1.73	48
Swaziland	3.12	1.12	27 *	168	10.66	..	30.62	..
Tanzania	0.38	0.12	3.9 *	280	2.06	0.18	7.62	56
Togo	0.85	0.38	3.6 *	219	2.05	0.78	22.16	97

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Media in the World (cont.)

	Main telephone lines per 100 inh. 1999	Cellular mobile subscribers per 100 inh. 1999	Daily newspapers (circulation) per 1 000 inh. 1996	Radio receivers per 1 000 inh. 1997	Television sets per 100 inh. 1998	Personal computers per 100 inh. 1999	Internet users per 10 000 inh. 1999	Consumption of electricity kWh per inh. 1997
Tunisia	8.99	0.58	31	224	19.82	1.53	31.71	912
Uganda	0.27	0.27	2.1	130	2.62	0.26	11.82	34
Zambia	0.88	0.06	14	120	13.67	0.72	16.71	736
Zimbabwe	1.89	0.48	19	102	2.94	1.30	17.35	975
ASIA								
Afghanistan	0.14	–	5.6	132	1.20	..	..	..
Armenia	15.72	0.20	..	239	21.69	0.57	85.10	1 696
Azerbaijan	9.48	2.34	..	23	25.43	..	10.39	2 330
Bahrain	24.87	20.07	117	580	41.94	10.53	526.32	8 647
Bangladesh	0.30	0.06	9.3	50	0.71	0.10	2.38	105
Bhutan	1.80	–	–	19	1.92	0.46	7.61	213
Brunei	24.68	15.60	69	302	63.85	6.22	777.18	5 536
Cambodia	0.25	0.81	1.7	128	12.34	0.12	3.65	20
China	8.59	3.41	..	335	27.18	1.22	70.25	922
Cyprus	54.47	19.04	111	406	16.66	16.70	1 027.64	3 553
Georgia	11.55	1.10	–	590	47.20	..	36.66	1 436
Hongkong, China (SAR)	56.20	57.71	786 *	684	43.13	29.05	2519.02	5 589
India	2.20	0.12	..	120	6.91	0.33	20.04	482
Indonesia	2.91	1.06	23	155	13.57	0.91	19.12	413
Iran	12.53	0.73	26	263	15.66	5.24	14.97	1 512
Iraq	3.10	–	20	229	8.25	..	..	1 414
Israel	45.89	45.89	288 *	524	32.16	24.59	1 639.03	6 804
Japan	49.40	44.94	578	956	70.70	28.69	1 446.58	8 252
Jordan	8.34	1.15	42	271	4.33	1.39	123.42	1 024
Kazakhstan	10.82	0.30	–	395	23.41	..	43.03	3 585
Korea, Dem. People's Rep. of	4.71	–	199 *	146	4.81	..	..	..
Korea, Rep. of	44.14	50.44	..	1 039	34.58	18.29	1 467.96	5 437
Kuwait	24.02	15.82	377	678	49.14	12.13	527.20	15 718
Kyrgyzstan	7.62	0.06	15	113	4.37	..	21.42	2 360
Lao People's Dem. Rep.	0.65	0.12	3.7	145	0.41	0.23	3.76	98
Lebanon	19.43	19.56	141 *	907	35.21	4.64	618.07	2 336
Malaysia	20.31	10.11	153	434	16.61	6.87	687.13	2 795
Maldives	7.97	0.98	19	129	3.86	1.80	71.83	251
Mongolia	3.95	1.53	27	142	6.30	0.65	11.45	1 220
Myanmar	0.55	0.03	10	96	0.72	0.11	0.11	96
Nepal	0.91	–	11 *	38	0.37	0.26	14.97	57
Oman	8.96	4.92	28	607	59.54	2.64	203.21	4 192
Pakistan	2.22	0.20	..	94	8.79	0.43	5.95	410
Philippines	3.44	2.38	82	161	10.77	1.69	67.16	557
Qatar	26.29	14.26	161	450	80.84	13.58	763.76	12 070
Saudi Arabia	14.26	3.11	59	321	26.01	5.74	143.55	5 492
Singapore	57.70	47.50	324	744	34.77	52.72	2 945.92	7 642
Sri Lanka	2.84	0.94	29	211	9.25	0.56	34.87	282
Syrian Arab Rep.	10.17	0.03	20	278	6.84	1.46	12.72	1 222
Taiwan	54.42	52.14	..	..	34.20	16.07	2 051.24	..
Tajikistan	3.68	0.01	21 *	143	26.49	..	3.28	2 380
Thailand	8.35	3.25	64	234	23.61	2.27	131.46	1 644
Turkey	26.47	11.73	110	178	28.63	3.23	219.95	1 694
Turkmenistan	8.22	0.07	–	289	20.07	..	4.56	1 595
United Arab Emirates	40.67	34.71	170	355	29.41	12.51	1 668.26	8 917
Uzbekistan	6.68	0.17	3.3	465	27.28	..	3.13	2 024

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Media in the World (cont.)

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Viet Nam	2.58	0.24	4.0	107	17.96	0.89	12.71	252
Yemen	1.67	0.15	15 *	64	27.33	0.17	5.72	152
OCEANIA								
Australia	52.12	34.38	296 *	1 391	63.89	47.06	3 172.72	9 986
Cook Islands	..	..	105	711	..	..	..	..
Fiji	9.76	1.02	51	636	9.68	5.00	93.02	693
Kiribati	3.44	0.03	–	212	2.22	..	121.65	..
Marshall Islands	6.24	0.57	–	..	–	4.82	60.34	..
Micronesia	7.99	..	..	..	2.07	..	172.41	..
New Zealand	49.03	23.01	216	997	50.12	32.65	1 828.40	9 630
Palau	..	..	..	..	..	..	..	..
Papua New Guinea	1.14	...	15	91	2.38	...	4.25	399
Solomon Islands	1.89	0.17	..	141	1.44	..	69.72	79
Tonga	7.90	...	7 *	619	5.07	..	101.76	..
Tuvalu	..	..	–	384	..	..	..	..
Vanuatu	2.84	0.12	–	350	1.32	..	161.36	169
EUROPE								
Albania	3.65	0.29	37	259	16.08	0.52	6.49	1 878
Andorra	44.12	18.82	60 *	227	40.00	..	665.66	..
Austria	47.24	51.88	296 *	751	49.56	25.68	1 039.51	6 925
Belarus	26.12	0.23	..	292	31.36	..	9.73	3 254
Belgium	50.02	31.45	181	797	51.04	31.52	1 379.02	8 118
Bosnia-Herzegovina	9.58	1.37	..	267	4.06	..	9.12	..
Bulgaria	34.22	4.23	254	537	36.56	2.66	241.57	4 677
Croatia	36.49	6.59	115	337	26.70	6.70	446.72	3 040
Czech Republic	37.09	18.95	254	803	44.66	10.72	682.12	6 156
Denmark	68.28	49.87	311	1 145	56.87	41.40	2 822.96	7 825
Estonia	35.28	26.77	174	698	48.01	13.49	1 383.53	5 697
Faeroe Islands	54.36	14.75	145	582	32.27	..	672.65	..
Finland	55.29	68.70	455	1 498	64.03	36.01	3 227.44	14 944
France	57.91	36.40	218 *	946	60.14	22.08	961.18	7 693
Germany	58.78	28.56	311	948	58.01	29.69	1 934.83	6 630
Greece	52.81	31.06	..	475	46.57	6.02	705.84	4 836
Greenland	44.56	15.88	18 *	483	37.52	..	..	..
Hungary	40.24	15.95	186	690	43.74	7.35	587.66	3 697
Iceland	67.79	61.98	535 *	950	35.59	35.90	5 385.63	20 387
Ireland	47.77	37.79	149	697	45.59	32.39	1 198.36	5 652
Italy	46.22	52.83	104	880	48.33	19.18	871.95	5 045
Latvia	30.01	11.25	247	715	59.28	8.20	430.43	2 569
Lithuania	31.37	8.97	93	513	37.63	5.94	278.28	3 267
Luxembourg	72.44	48.70	328	683	61.92	39.61	1 747.44	15 506
Macedonia, TFYR	23.42	2.47	21	206	25.21	..	149.17	3 381
Malta	51.23	9.71	127	669	49.74	18.13	388.54	3 976
Moldavia	12.68	0.41	60	736	29.69	0.80	34.25	1 651
Netherlands	60.64	43.54	306	980	54.34	35.97	1 893.10	6 358
Norway	71.20	61.75	590	917	57.90	44.99	4 499.10	26 214
Poland	25.99	10.21	113	522	41.40	6.20	542.07	3 633
Portugal	42.39	46.81	75	306	52.29	9.32	701.44	3 760
Romania	16.71	6.25	..	319	22.56	2.68	267.84	2 544
Russia	19.71	0.92	105	417	41.98	3.74	183.43	5 516
Slovakia	30.76	17.06	184	581	40.18	7.43	1 300.71	5 375

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Slovenia	37.98	8.11	199	403	35.27	25.14	1 257.02	5 749
Spain	41.81	31.20	99	331	50.61	12.18	717.88	4 724
Sweden	66.46	57.83	445	932	53.12	45.14	4 137.03	16 616
Switzerland	69.87	41.99	331	979	53.55	46.19	2 464.76	7 697
Ukraine	19.07	0.23	54	882	49.04	1.58	39.48	3 483
United Kingdom	55.69	40.76	331	1 443	64.22	30.64	2 127.86	6 152
Yugoslavia	21.44	5.69	106	296	25.53	2.07	75.21	..
LATIN AMERICA AND THE CARIBBEAN								
Antigua & Barbuda	46.86	11.38	.91	542	45.18	..	535.48	1 500
Argentina	20.11	12.12	123 *	681	28.86	4.92	246.06	2 192
Bahamas	36.90	5.28	99	739	89.62	..	497.77	4 859
Barbados	42.18	4.46	199	888	28.34	7.80	222.82	2 539
Belize	15.57	2.63	–	591	18.01	10.63	510.03	857
Bolivia	6.17	5.16	55 *	675	11.53	1.23	42.99	435
Brazil	14.87	8.95	40	434	31.63	3.63	208.35	2 129
Chile	20.70	15.05	98 *	354	23.25	6.66	416.15	2 276
Colombia	16.04	7.54	46 *	524	21.68	3.37	144.36	1 163
Costa Rica	20.41	3.64	88	261	38.58	4.45	381.38	1 525
Cuba	3.89	0.05	118 *	352	23.93	0.72	44.80	1 273
Dominica	27.88	0.86	–	647	17.50	6.54	261.44	535
Dominican Republic	9.28	3.11	52 *	178	8.45	..	29.89	906
Ecuador	9.10	3.09	70 *	348	29.32	2.01	16.11	801
El Salvador	7.61	6.22	48	465	24.98	1.62	65.00	604
Grenada	31.51	2.15	–	615	32.45	11.78	214.16	1 161
Guatemala	5.46	3.17	33 *	79	12.58	0.99	58.61	384
Guyana	7.49	0.17	50	498	5.92	2.45	35.07	479
Haiti	0.87	0.31	2.5	53	0.49	..	7.42	81
Honduras	4.42	1.24	55 *	410	8.96	0.95	31.67	544
Jamaica	19.91	5.64	63 *	483	32.32	4.30	234.35	2 486
Mexico	11.22	7.83	97	329	26.09	4.42	256.76	1 827
Montserrat	..	..	–	626	..	..	..	..
Nicaragua	2.97	1.40	30 *	265	19.01	0.81	40.50	442
Panama	16.45	8.61	62	299	18.70	3.20	160.04	1 630
Paraguay	5.54	8.13	43	182	10.09	1.12	37.32	972
Peru	6.69	3.92	84 *	273	14.36	1.98	158.54	737
St Kitts & Nevis	51.76	1.81	–	701	24.39	15.00	516.10	2 308
St Lucia	26.57	1.25	–	746	21.08	14.00	196.99	777
St Vincent	18.79	0.67	–	690	16.19	10.00	176.73	714
Suriname	17.05	4.21	122	728	21.74	...	240.68	3 947
Trinidad & Tobago	21.38	3.00	123	533	33.15	5.43	232.77	3 793
Turks- & Caicos Islands	..	..	–	504	..	..	..	..
Uruguay	27.07	9.54	293 *	603	24.19	9.96	905.49	2 145
Venezuela	10.91	14.34	206 *	472	18.50	4.22	168.73	3 299
Virgin Islands (UK)	..	..	–	470	..	..	..	..
Virgin Islands (US)	54.82	21.13	437	1 119	63.21	..	1 003.22	..

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NORTH AMERICA								
Canada	63.50	22.96	158	1 067	71.49	36.08	3 607.59	17 549
United States	66.10	31.15	212	2 116	84.73	51.05	3 982.36	13 284

* Estimated data

.. Data not available

– Data not available or too uncertain to be used.

(.) Data less than half of presented unit.

Sources: Unesco Statistical Yearbook '99; Challenges to the Network. Internet for Development 1999; *Human Development Report 2000.*

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Income Classification of Countries

Based on World Bank classifications (effective as of 1 July 2001).

Averages presented in Table 2 are calculated using data from countries as grouped below.

High income (GNP per capita of $9,266 or more in 1999)

Australia, Austria, Bahamas, Belgium, Brunei Darussalam, Canada, Cyprus, Denmark, Finland, France, Germany, Greece, Hong Kong China (SAR), Iceland, Ireland, Israel, Italy, Japan, Kuwait, Luxembourg, Netherlands, New Zealand, Norway, Portugal, Qatar, Singapore, Slovenia, Spain, Sweden, Switzerland, United Arab Emirates, United Kingdom, United States

Middle income (GNP per capita of $756 – 9,265 in 1999)

Albania, Algeria, Argentina, Bahrain, Barbados, Belarus, Belize, Bolivia, Botswana, Brazil, Bulgaria, Cape Verde, Chile, China, Colombia, Costa Rica, Croatia, Czech Republic, Djibouti, Dominican Republic, Ecuador, Egypt, El Salvador, Equatorial Guinea, Estonia, Fiji, Gabon, Guatemala, Guyana, Honduras, Hungary, Iran (Islamic Rep. Of), Jamaica, Jordan, Kazakhstan, Korea (Rep. Of), Latvia, Lebanon, Libyan Arab Jamahiriya, Lithuania, Macedonia (TFYR), Malaysia, Maldives, Malta, Mauritius, Mexico, Morocco, Namibia, Oman, Panama, Papua New Guinea, Paraguay, Peru, Philippines, Poland, Romania, Russian Federation, Samoa (Western), Saudi Arabia, Slovakia, South Africa, Sri Lanka, Suriname, Swaziland, Syrian Arab Republic, Thailand, Trinidad and Tobago, Tunisia, Turkey, Uruguay, Venezuela

Low income (GNP per capita of $755 or less in 1999)

Angola, Armenia, Azerbaijan, Bangladesh, Benin, Bhutan, Burkina Faso, Burundi, Cambodia, Cameroon, Central African Republic, Chad, Comoros, Congo, Congo (Dem. Rep. of the), Côte d'Ivoire, Eritrea, Ethiopia, Gambia, Georgia, Ghana, Guinea, Guinea Bissau, Haiti, India, Indonesia, Kenya, Kyrgyzstan, Lao People's Dem. Rep., Lesotho, Madagascar, Malawi, Mali, Mauritania, Moldova (Rep. Of), Mongolia, Mozambique, Myanmar, Nepal, Nicaragua, Niger, Nigeria, Pakistan, Rwanda, Senegal, Sierra Leone, Sudan, Tajikistan, Tanzania (U. Rep. Of), Togo, Turkmenistan, Uganda, Ukraine, Uzbekistan, Viet Nam, Yemen, Zambia, Zimbabwe

Source: Human Development Report 2001, http://www.undp.org (September 2001)

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Please, note that more literature and projects are listed under the heading "Reception and Influences of the Media".

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Register of Contents

Preface 5

Children's Rights
- The Media and the Convention on the Rights of the Child 7
- Child Rights Organisations 7
- United Nations Special Session on Children 8
- The Global Movement for Children – Say Yes for Children 8

Children in the World 9

The Changing Media Environment 11
- A New Media Landscape 11
- The Largest Media Entertainment Companies 11
- Television, Electronic Games, Computers and the Internet 12
- Media in the World – Huge Divides 13

Recent Trends in Children's Programming 15
- Africa 15
- Asia 15
- Australia 16
- Europe 17
- Latin America 17
- North America 18

Electronic Games 20
- Violence in E-Rated Video Games 21

Advertising 23
- Television Advertising Directed at Children: How Do We Create a "Fair Play" Situation? 25

Hopes and Fears 27

Children's Access to Media 29
- India 29
- U.S.A. 30

How Much Do Children Use the Media? 32
- Chile 32
- South Africa 33
- Sweden 33
- Specific Media Situations 34

Increasing Differences in Media Use 36
- Different Media Use Styles 36
- Are Computers Taking Over Television? 38
- The Family Context 38

What Media Contents Do Children Prefer? 39
- Domestic Programmes or Imports? 39

What Is a "Good" Children's Programme? 40
Why Are Children Fascinated by Electronic Games? 41
The Image of the Child 43
Children Are Underrepresented in the Media 43
Children's Views 44
Reception and Influences of the Media 47
Children's Reception of Media in Everyday Life 47
Influences of the Media 48
More Examples of Recent and Current Research 49

A Growing Global Awareness 53
Examples of International Meetings on Children and Media since 1990 55
The Bratislava Meeting 57
The First World Summit on Television and Children 57
The Southern African Developing Countries' Summit on Children and Broadcasting 57
The First All African Summit 58
A West African Regional Summit on Media for Children 58
The Asian Summit on Child Rights and the Media 58
Asia-Pacific Television Forum on Children and Youth 59
The Second World Summit on Television for Children 59
AGORA 60
The 3rd World Summit on Media for Children 60
Journalism 2000: Child Rights and the Media 60
Non-violence, Tolerance and Television 61
Violence on the Screen and the Rights of the Child 61
The UN Committee on the Rights of the Child 61
The Oslo Challenge 62
MAGIC – The Oslo Challenge Follow-up 62
The Power of Culture – Intergovernmental Conference on Cultural Policies for Development 63
EU Expert Seminar: Children and Young People in the New Media Landscape 63
New Directions in Media Education 63
World Meetings on Media Education 64
KID SCREEN 64
Educating for the Media and the Digital Age 65
Summit 2000 in Toronto 65
The First International Forum of Children and Media Researchers 65
The Second International Forum of Children and Media Researchers 65
A Final Remark – Children's Expressions at the Meetings 67

Media Education, Literacy, Communication 69
International Differences 69
Media Literacy in Practice 70
International Similarities 70
Children, School and Work 72
Children Attending School 72
Working Children 72
Children's Participation and Democracy 73
Improved Media Literacy and Image of the Child 73
Children Making Media 74
International Children's Day of Broadcasting 74

Africa
Children's Participation in Radio, Burkina Faso 75
Radio Gune-Yi in Senegal 75
Young Broadcasters in Ghana 76
A Children's Magazine in Tanzania 77
Asia
Children's Voices at the Asian Summit on Child Rights and the Media 77
Children and Television in China 78
An Indian Wall Magazine for Working Children 79
TV By Teens, For Teens. Research in Singapore 79
Australia
Australian Students Publishing a Book 80
Northern Access Television, Melbourne 81
The CD Project 82
Europe
The Austrian Children's Charter on Television 83
Children Make Radio in Spain 83
Animation at School. A Model for Media Teaching Developed in Sweden 84
Children's Journalism in Russia 85
Welsh Children's Production of an Audio Cassette 85
Latin America
Children's Networks in Brazil 86
Children's Participation in TV Cultura, Brazil 87
North America
The Teen Video Story Adventure 87
Media Education and At-risk Adolescents in Canada 88
Children's Express Worldwide 89
The Internet 90
Examples of Organisations and Networks
– Media Literacy and Children's Participation 91
International
UNICEF: International Children's Day of Broadcasting (ICDB) 91
UNICEF: Voices of Youth (VOY) 91
International Association for Media and Communication Research (IAMCR)
– Media Education Research Section 92
Unda - OCIC 92
Childnet International 93
Young Media Partners 93
Newspaper in Education (NiE) 93
Africa
Children and Broadcasting Foundation for Africa (CBFA) 93
Women in Broadcasting (WIB), Ghana 94
Kuleana Centre for Children's Rights, Tanzania 94
Asia
Young Asia Television (YATV) 94
Research Center for Media and Children, China 94
Concerned for Working Children (CWC), India 95
Resource Centre for Media Education and Research, India 95
Tej-Prasarini, India 95
Forum for Citizens' Television & Media (FCT), Japan 95
National Institute for Educational Policy Research of Japan (NIER) 96
Society for the Protection of the Rights of the Child (SPARC), Pakistan 96
Palestinian Youth Council (PYC) 96
Philippine Children's Television Foundation, Inc. (PCTVF) 97
Australia/New Zealand
Australian Teachers of Media (ATOM) 97

Council of Australian Media Education Organisations, Inc. (CAMEO) 97
Young Media Australia (YMA) 98
National Association of Media Educators (NAME), New Zealand 98
Europe
European Association for Audiovisual Media Education (EAAME)/Association Européenne pour l'Education Aux Médias Audiovisuels (AEEMA) 98
Allianz für Medienkompetenz (AfMK), Austria 98
Centre de Liaison de l'Ensignement et des Moyens d'Information (CLEMI), France 99
Gesellschaft für Medienpädagogik und Kommunikationskultur in der Bundesrepublik Deutschland e.V. (GMK) 99
JFF – Institut für Medienpädagogik in Forschung und Praxis, Germany 99
Hungarian Moving Image and Education Association 99
Young Irish Film Makers 100
Russian Association for Media Education 100
Ynpress News Agency, Russia 100
Grupo Comunicar – Collectivo Andaluz de Educación en Medios de Comunicación, Spain 100
Children and Media Association BMK-NIMECO, Sweden 101
British Film Institute (BFI) 101
Children's Film Unit, U.K. 101
PressWise Trust, U.K. 101
Latin America
Centro de Coordinación de Periodismo, Comunicación y Educación, Argentina 102
Agência de Notícias dos Direitos da Infância (ANDI), Brazil 102
Comite para Democratizacao da Informática (CDI), Brazil 102
Centro de Indagación y Expresión Cultural y Artística (CENECA), Chile 103
El Universo Audiovisual del Niño Latinoamericano (Red UNIAL), Cuba 103
Centros Comunitarios de Aprendizaje (CECODAP), Venezuela 103
North America
Canadian Association of Media Education Organizations (CAMEO) 104
Association for Media Literacy (AML) Ontario, Canada 104
The Jesuit Communication Project (JCP), Canada 104
Media Awareness Network, Canada 104
Children's Express Worldwide 105
Center for Media Education (CME), U.S.A. 105
Center for Media Literacy (CML), U.S.A. 105
Children and the News/Covering the Youth Beat, U.S.A. 106
New Mexico Media Literacy Project (NMMLP), U.S.A. 106
Youth Environmental News Desk, U.S.A./International 106

Influences of Media Violence 107
Internet and Video/Computer Games 107
Film and Television 109
Imitation 111
Aggression 112
Different Kinds of Violence 113
Fear 114
Conceptions of Violence in Reality 116
Conceptions – Fear – Tips about Violence 116
Habituation 117
Constructive Actions 117
Excitement 117

Identity Seeking, Group Belonging 118
Working through Problems, Understanding, Knowledge 119
Summary of the Influences of Media Violence 119
Other Media Contents 120
Culture at Large 120
Political Economy 121
Regulation and Self-regulation 123
Research in the Field of Measures and Regulation 124
Concluding Remarks 125
International and Regional Declarations and Resolutions on Children and Media 126
European Convention on Transfrontier Television of The Council of Europe 127
The European Union Directive "Television without Frontiers" 128
The European Broadcasting Union's Guidelines for Programmes when Dealing with the Portrayal of Violence 129
Bratislava Resolution 132
The Children's Television Charter 134
The SADC Children's Broadcasting Charter 135
Asian Declaration on Child Rights and the Media 136
Africa Charter on Children's Broadcasting 138
The UNESCO Action Plan on Cultural Policies for Development 140
Child Rights and the Media: Guidelines for Journalists 141
The European Union Recommendation on the Protection of Minors and Human Dignity in Audiovisual and Information Services 143
The European Union Action Plan on Promoting Safer Use of the Internet 146
Declaration and Action Plan on Sexual Abuse of Children, Child Pornography and Paedophilia on the Internet 148
Recommendations Addressed to UNESCO on Media Education 151
Declaration of the Asia-Pacific Television Forum on Children and Youth 154
Draft Declaration of Thessaloniki: Commitment for the Future 156

Appendix
Regional Summaries Country List 160
Media in the World 161
Income Classification of Countries 166

References 167

Published yearbooks

One of the most important tasks of *The UNESCO International Clearinghouse on Children and Violence on the Screen* is publication of its yearbook. Three yearbooks have previously been published.

Ulla Carlsson & Cecilia von Feilitzen (eds): *Children and Media Violence. Yearbook 1998.*

In this first yearbook, great importance is placed on research into *the influences of media violence on children and youth*. The Clearinghouse is dedicated to promoting a more comprehensive picture of the research findings. This yearbook is aimed at the first aspect of our purpose – reporting knowledge on children, youth and media violence based on decades of research in the area. The book also contains, among other things, articles on children's media situation, statistics on children and media around the world, an overview of regulations controlling the media, etc.

Cecilia von Feilitzen & Ulla Carlsson (eds): *Children and Media. Image, Education, Participation. Yearbook 1999.*

The 1999 yearbook focuses on the part of our purpose dealing with mediating *knowledge on initiatives and activities that promote children's competence as media users*. Presented in this issue is a number of articles by scholars, educators, media practitioners and representatives of voluntary organisations from around the world who work with media education and children's participation in the media. Among other additional features in this issue are sections on how children are represented in the media, as well as international and regional declarations and resolutions concerning children and the media.

Cecilia von Feilitzen & Ulla Carlsson (eds): *Children in the New Media Landscape. Games, Pornography, Perceptions. Yearbook 2000.*

The 2000 yearbook contains three topics focused on the new media landscape: *violence in video and computer games, pornography on TV and the Internet,* and *audiences' perceptions of violence and sex in the media*. That these subjects have been highlighted here is related to the increased and changed media output facilitated by new technology – and to the consequences of this new situation, primarily as concerns children and young people. The research on video and computer games, and on children's relationships to pornography on the Internet and in other media, is new and poses, therefore, also many questions.

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